

# THE MUSICAL MAGAZINE.

VOL. II.

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## PRACTICAL.

### ADAPTATION.

WE have contended that the oratorical style of expression is of a high imaginative character. The composers and the performers do not themselves appear before us as worshippers or require us to be more than spectators or tasteful admirers of what might be called the mere poetry of religion. And this remark applies to extracts as well as to entire oratorios. To some extent also, the remark applies to Masses, Motets, &c. of the German and Italian schools. If the subject of song is spirited narration, or prophetic description, then the composers are in their proper element. They can imagine, for example, some persons at a distance (as to times or places,) to be suddenly filled with the highest rapture of enthusiasm; and can therefore give us a grand triumphal chorus which is overwhelming in its effects without seeming in the least to overstep the modesty of nature. Yet, if only the words are so changed, as to require of us immediately to feel and to exercise the same raptures any more than sympathetically, then the case is entirely different. We must at once take fire without kindling, and rise into the highest conceivable raptures of devotion, before we have time to look about us with the eye of contemplation. This thing is not to be done. Human beings are incapable of such sudden and powerful influences of a devotional nature. "Wake the song of Jubilee," as found in the Boston Academy's Collection of Church Music may be mentioned as an instance in point. The chorus bursts forth on a sudden with all the effect of a grand military triumph, and continues for a whole page to call upon us to waken into the highest raptures of exultation, before any conceivable or intelligent motive is placed before us: and when at length we are informed that the Millenium has come, the style of the music which conveys this intelligence is so softened and subdued as to show us that we had been too hasty, too wild, too inconsiderate in our raptures. We should have taken time to look around us, and know

what we were doing. Such a piece of music, we are sorry to say, is not devotional. In the original mass of Haydn's, where the music forms a climax to the preceding strains, it is less exceptionable: but as the commencement of a musical exercise in the midst of a religious service its influence would be most undesirable. Yet the music is Haydn's. It is of a high character. It is also found in a fine collection of church music set to an interesting hymn, by a distinguished compiler without note or comment. What chorister then would hesitate to use it as a religious anthem?

The above is not a solitary example. Many more of a similar character might easily be adduced, in illustration of the position before us. All this shows the necessity of discrimination even while compiling or selecting for rehearsal the highest specimens of the art. If there is any department of literary effort which requires practical skill, good sense, sound experience and consistent principles and feelings, it is such an employment as this. Compilers of music books and teachers and choristers, have in this respect, it is to be feared, too little sense of their responsibility.

But we pass to another department of our subject, the application of music to the metrical psalms and hymns contained in our manuals of devotion. Most persons entertain very superficial views of this matter, and the remark with some honored exceptions, applies to composers, compilers, teachers and choristers. The language appropriate to devotional exercises is greatly varied in its character. That music alone which recognises these changing varieties can be truly regarded as appropriate to the purposes of religious worship.

What would be thought of the pulpit orator, who should deliver every sentiment in the same uniform unvaried style of enunciation?—who should speak of the love of Christ or against the love of the world—should utter the invitations of the gospel and the denunciations of the Law,—should speak of the joys of heaven and the torments of hell, all in the same kind of manner, without any perceivable changes of tone, as to pitch or intensity, or variations of time, as to slowness or rapidity of utterance! But music professes to be the very life and soul of eloquence. Its language is as varied as are the kinds and degrees of emotion in the human mind. As applied to the topics embraced in the metrical psalms and hymns, therefore, there is great liability to mistakes, and to misdirection.

Let us notice some of the varieties to which we have alluded. This will best be done in a particular way; for systematic principles that are duly acknowledged, are not always easily reduced to practice.



1. There are two distinct scales in music, major and minor, which are in the general, specifically appropriate to cheerful and to plaintive subjects. Yet in either scale there are great varieties of sentiment embraced; and therefore the simple question whether a hymn is of a joyous or plaintive character, does not alone suffice for the purposes of adaptation. Very considerable degrees of pathos are embraced in the major scale: and the minor, is equally susceptible of emotions of tender joy and subdued cheerfulness. To persons of ordinary taste, for example, the tunes, Seasons, and Quito of the major scale, are quite as susceptible of plaintive emotions as are those of Kingsbridge and Armley of the minor. Much in either case depends upon the style of performance, far more perhaps than upon the scale in which the music is composed. The same is true in tunes of a more modern structure. The man who looks not beyond the broad distinction of major and minor scales, is but ill qualified for the work of adaptation.

2. The distinction of slowness and rapidity of movement are not so readily appreciated as many seem to suppose. They relate not simply to emotions of mind, whether joyous or plaintive, but to trains of thought and states of mind. The tunes Old Hundred, Luther's Hymn, St. Anns, Dundee, Dunchurch, Barby, for example are all of a plain simple character, and perhaps about equally slow as to movement. How different are these from the tunes Sterling, Uxbridge Park-street, Van-hall's? Meditative trains of thought require slow enunciation; and this whether they are of a joyous or plaintive nature; while on the other hand, didactic narrative and descriptive details require a movement sufficiently rapid to preserve the connexion of ideas in their vivid and unbroken relations. Old Hundred, for example, is admirably adapted to such stanzas as,

"This life's a dream—an empty show,"

or the following one:—

"My flesh shall slumber in the ground,"

or this,

"There is a stream whose gentle flow,  
Supplies the city of our God."

But when such stanzas as,

"Sweet is the work my God my King,"

or

"O render thanks to God above,"

or

"Hark how the choral song of heaven"

or

"Awake our souls away our fears."

are given as the subject of musical adaptation, Old Hundred would be of a movement quite too slow and too heavy. It would seem to be declaring that there was no delight in the works of praise or of thanksgiving, nothing animating in the choral songs of heaven, or nothing to inspire our courage to run the Christian race. For such stanzas we need tunes like Sterling, Vanhall's and Park-street, which have a vivacious, energetic movement. The trains of thought simply passing in the mind, indicate these varieties of movement; and the musician who should wholly disregard them, would violate one of the important fundamental principles of the art.

3. The two classes of tunes just named, embrace other distinctions which are equally important with the one just mentioned. In those of the slower movement for example, Old Hundred is adapted to emotions of a subdued, calm and quiet nature; Luther's Hymn, on the contrary, is more appropriate to strong emotions of grandeur, sublimity or alarm. The words

"He reigns the Lord, the Saviour reigns,"

or

"In robes of judgment, lo he comes,"

are here exactly in character. A similar comparison might be drawn between Dundee and St. Ann's: the one is indicative of gentle pathos, the other of elevated emotion.

There is a marked difference between Dunchurch and Barby. The one is susceptible of gentle emotions without much variation; the other has much flexibility of character in this respect. If, we compare Dundee and Dunchurch together, we find them indicating different degrees of tenderness and of flexibility: or if we bring St. Ann's and Barby into comparison, we find differences that are equally manifest. These differences do not always strike us at the first glance, but they are sufficiently apparent in practice to the careful observer. Not one of the six tunes of this class which might seem to embrace so much of general resemblance, is found in practice to be destitute of an exclusive specific character. And the remark might have been equally true, had we enlarged the list of tunes three times the number.

So much for the class of slow tunes. Those of the opposite class contain equal varieties of character. Sterling is best suited to plain details of an important nature which imply some earnestness of manner. Uxbridge kindles as we proceed, into soft and gentle emotions. Parkstreet is adapted to lively description or spirited narration. Vanhall's, is also of a spirit-stirring character; but it has a greater mingling of pathos.

4. If from tunes which embrace such seeming resemblances, we pass to those which are of a more strongly marked character, we shall find equal occasion for careful discrimination. The well known hymn

"He dies, the friend of sinners dies"

for example, does not in all circumstances convey equal degrees of emotion. The clergyman from the desk does not read it on all occasions with uniform fervor: nor can the singers always sing it with the same amount of expression. If the choir have but one tune for this hymn, and that is a tune of the deepest pathos, then in the multitude of cases, they will do injustice to the tune, and give an inexpressive performance. How to manage in a case precisely like this, involves a question of some difficulty. The congregation first hearing the tune under the influence of deep feeling, will conceive that no other tune is so appropriate, and if the circumstances, and the state of feeling, are all out of keeping with the sentiment of the tune, they will desire to have it, and if disappointed in the effect, will cast the blame upon the singers. We see here, no remedy, but in the selection of hymns; let pastors be reminded of the dilemma and it may generally be avoided.

But finally we can only add under this head that practical experience is indispensable to enable any one to make right discriminations. We have alluded to a few only which are of the most obvious kind; and to these chiefly for the purposes of illustration. The subject has other important bearings; but for reasons which will appear in a subsequent page, we must here bring it to a close.

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## THEORETICAL.

### HARMONY.

Thus far we have prosecuted the subject of harmony, almost without interruption. The view we have taken, has been somewhat limited; but enough has been said to supply the industrious student, with that kind of information which he most needs in his earlier course of studies. The subject is by no means exhausted. Several topics which belong to it, have not yet been noticed, or even enumerated. But for reasons which will appear under the miscellaneous head to-day, we must here bring the subject suddenly to a close. Those readers who desire

farther information, are referred to Callcott's Grammar, Kollmann's Essay, and Burrough's Thorough base Primer, works which have undergone an American edition, and may therefore be easily obtained.

We cannot fully dismiss the subject, however, without a few additional remarks.

1. A simple knowledge of chords and their inversions, successions, preparations, resolutions &c. will not suffice any one who thinks to become a composer. He may even master the entire grammar without gaining all the information required. In music as in literature generally, the works of eminent authors must be thoroughly studied. What should we say of the tyro, who having mastered the leading principles in Murray's Grammar, should think of becoming at once an Addison, a Shakspeare or a Milton? The case might find many a parallel among musicians.

2. The principles generally contained in grammars and treatises, do not embrace all the details with which the student ought to be acquainted. There are many principles of a practical nature, which so far as we know, have never been embodied in any treatise or dissertation. A work which should fully embrace these principles, would be to the art of music, what rhetoric is in the science of language. In the absence of such a work, the careful and systematic study of the best models of the art becomes the more indispensable. Some of the principles to which we refer however, may be gleaned from the critical writers, such as Burney, Avison, Gardener, &c. See also, lives of Haydn and Mozart. Such reading requires judgment and discrimination; for much of it is to be set aside as of questionable authority.

3. Many persons who are but partially acquainted with the rules of harmony, will sometimes invent simple melodies that are pleasant and useful: but in most cases melodies thus invented, will want the proper idiom or the required symmetry. And these defects will generally bear some proportion to the inventor's ignorance of harmony.

4. Persons may excel in one department of musical composition and fail in another. The same principle prevails in the whole circle of literature and the arts. One man is a tragic and another a comic writer. A celebrated German poet excelled in the familiar ballad style; but made a total failure in his efforts to produce a larger and more serious poem. Milton on the contrary, wrought wonders in the epic department; but in his translations of the Psalms of David, fell below mediocrity.

In painting, too, one person will excel in miniatures, another in por-

traits, a third in sketches, a fourth in coloring or shading, a fifth in landscapes, while not one in a thousand will be successful in the historic. A man, to excel in *any* thing belonging to the art, must acquire a sufficient degree of self-knowledge, to admit of his selecting that department which may be best suited to his particular genius.

Thus among musical composers one is found to excel in simple songs, another in symphonies, a third in operas, but not more than one in a thousand in Masses and Oratorios. In church music, some persons will invent an interesting psalm or hymn tune; and others perhaps an anthem. The history of the art shows that few persons excel in both of these species of composition.

5. The best composers are not always the best performers: nor as a general rule, do we find the best performers manifest much genius in composition. The two branches are distinct from each other, each of which requires a great length of practice, if one would attain the highest excellence.

6. The speculative department in music, is quite distinct from the practical. A man who is always regarding intervals mathematically, seldom excels, either as a composer, or a performer. His researches are of great use to others, in many respects, but they will not suffice to constitute him a practical musician.

But finally, it will be inferred from the preceding remarks, that music both as a science and an art, is very extensive. No one excels in every department. That branch of musical literature which embraces devotional song, is of all others perhaps, the least understood, and the most neglected and undervalued. Its importance, when viewed in the light of eternity, should seem to predominate above every other branch.

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## MISCELLANEOUS.

The present number of the Magazine closes the second volume: and here our labors must cease. An experiment of two years convinces us that it is easier to obtain kind wishes and hearty commendations, than personal efforts and sacrifices in behalf of such an undertaking. The

latter we have been willing to make for a time, and our labors we trust have not been wholly in vain. A small number of our friends also have made active exertions: but on the whole, we think it advisable to seek other methods of coming before the public which may be more extensively operative.

In the mean time, the two volumes of the Magazine will be found to contain articles chiefly in reference to topics of permanent interest. The articles we hope will continue to be perused as in the case of a regular treatise. Not a few of them relate to subjects of no trivial nature which have not elsewhere been discussed in the publications of our own country. Should not this circumstance claim for them a patient hearing? The two volumes entire, may now be had at the publishers.

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### THE MISCELLANY.

By bringing the Magazine to a close, we of course, finish the Miscellany. The two volumes of this music now bound in one, furnish a book of convenient size for the use of choirs and private circles. They embrace great diversities of style which will be found we trust of much practical utility. Yet as we are interested judges, and of course partial in reference to our own labors, we must leave the music, like the Magazine to speak for itself in the ear of an indulgent community.

Our musical labors, notwithstanding, are continued with unabated ardor: and in due time, by the blessing of Providence, we hope to appear again in some form, through the medium of the New York press.

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To sum up the whole matter that has come before us in relation to devotional singing. We need sound principles rightly reduced to practice. Correct modes of thinking should lead us to corresponding habits of feeling and action. On either hand, the one will be of little avail without the other. A Christian, while the subject is intelligently presented to his mind, is easily made to see and acknowledge the principles of obligation. He can readily understand the important parallel which is drawn between prayer and praise. But when he looks around him for corresponding practical results, what does he perceive? Where

shall he go to find a choir of singers that are as apparently solemn and devout in the office of praise, as in that of prayer? And looking in vain for such an example, must he conclude, that every body is wrong? that all our efforts of praise are only solemn mockery? It requires in such circumstances, no little independence of mind, to retain one's honest convictions of duty especially, as long established personal habits are all of an unfavorable tendency. Hence the progress of reform even in the most favored places, is very slow and unsatisfactory. Christians who sing the praises of God, should feel this, and be more circumspect. High examples of spirituality will do more for the cause than every thing else combined. Let singers do their own duty before they condemn others.

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### THE SERAPHIN.

A highly respected correspondent for whose entire communication we are unable to find room, writes us in reference to the improvement which Mr. Chadwick of Auburn Cayuga county, has been making upon his instruments. The two grand difficulties in the Seraphin have been its reediness of tone, and the comparative feebleness of the treble octaves. Both of these difficulties, it seems, have been finally surmounted: and the instrument, as our correspondent thinks, is now without a parallel for excellence. It may be so. Mr. C. is a man of ingenuity; and his instruments in their former state, were by no means to be despised. However, the testimony of our correspondent would on the whole have been more satisfactory, if he had taken a previous opportunity of examining some of the fine instruments which are found in this city. We cannot of course speak of comparative merits, till the articles themselves are placed side by side for examination.

The advantages of the seraphin over the organ and the pianoforte, so far as private devotional music is concerned are quite manifest. The unwieldiness of the house organ, its uniform tones and its destitution of accent render it, rather unsuited to general use; and as to the piano-forte, its "tinkling wires," are chiefly adapted to secular music. It cannot properly represent or sustain the solemn notes of devotional song. It has its specific uses: But it is seldom employed with success, as an accompanying instrument in a solemn hour of devotion. In the multitude of cases the constant thrumming of its notes in a pious family, has a



tendency decidedly unfavorable to the minstrelsy of a more hallowed character. This circumstance is deeply to be regretted: yet since it has a real existence, we are unwilling to pass it over in silence. Is the piano-forte then, insusceptible of being applied with success to such hallowed purposes? This we are not prepared to say. Experiment in such matters is better than theory.

But the improved Seraphin, as a parlor instrument it should seem, has many special advantages. Its fixed intonation, its richness of tone, its indefinite prolongation of sound, its fine swell and diminish, are qualities peculiarly favorable to devotional purposes. The cheapness of the instrument and its portable size are also in its favor. It will not indeed answer all the purposes which a musical student could desire, with the compositions of the German and Italian masters before him: for these are adapted chiefly to the brilliancy and rapid execution of the piano-forte. With this abatement, we are disposed to favor the strong preference which is felt by many for the seraphin. Of course, it will not operate to the *exclusion* of the other species of instruments here mentioned except in particular cases. Masters in the art will control every thing.

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For the Musical Magazine.

### A DIFFICULTY.

What can be said to persuade theological students to do their duty in regard to sacred music? The bible reveals that duty very clearly, and specifically: but the traditions of good men have provided against the right interpretation. The examples as well as the precepts contained in that book, all speak a language that is definite and intelligible: but a multitude of excuses, the offspring of neglect, and indifference are brought forward to outweigh the examples. The bible presents motives the most urgent: these are set off against personal experience which *seems* to speak a different language. The bible tells us that praise is pleasant and comely, and that it is a good thing to sing praises, and that our music ought to be skilful: but these friends of the bible, understand the matter differently. They perceive no special comeliness in the service, derive very little pleasure from it, of a devotional nature: they see so little that is good arising from the practise, that they would dispense with it in public worship altogether, if it were not for a divine command; and as to skill, the less they see of it, the better they will

be pleased. The Apostles enjoin it upon the churches as a means of edification, admonition and growth in grace: but instead of this, we are often told that it is a direct hindrance to the work of the Spirit on the hearts of men, that the cultivation of the art enfeebles the mind, and leads to a neglect of the understanding and the heart. And thus it is, that the precepts, the examples, the motives and the representations of the bible are laid aside, and the opinions of men substituted in their place.

What can be done in circumstances like these, to make right impressions of duty upon the public mind, and especially on those who are preparing to become teachers amid the commonwealth of Israel? When examples, motives and precepts all seem to be powerless, or nearly so, what remains to be done?

Yours,

A TEACHER.

ANSWER. Practical illustrations must be more extensively given. Let our choirs of singers be more faithful, self-denied, and spiritual. Illustrations of this kind have been too unfrequent and too feeble. Here is the place for a reform to commence. Such efforts will not fail in due time to influence the public mind.

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## BIOGRAPHICAL.

### LUDWIG VAN BEETHOVEN,

Was born at Bonn, in the electorate of Cologne, December 17, 1770, where his father was principal vocal tenor, and his grandfather, Kapellmeister, in the Chapel of the Elector. His first master was Neeffe, Court Organist, but he finished his studies at Vienna, under Haydn and Albrechtsberger. After completing his term with the latter, he returned to Bonn, where he remained only a short time; for the capitol of the Austrian empire had more attractions, and there he finally settled, scarcely ever quitting the city or its environs, during the whole remaining period of his life. In 1809, he was on the point of accepting an engagement, as *Maestro di Capella*, at the court of Jerome Buonaparte, but the Archduke Rudolph obtained for him a pension of 720 florins,\* on condition of his not quitting the imperial dominions without consent. Anxious, however, to accept an invitation from the Philharmonic So-

ciety of London, to visit that metropolis, in 1826, he obtained permission for the purpose, but his infirmity, deafness, had increased to a degree which debarred him from every kind of conversation, except by means of writing; and finding his spirits, under so afflicting a privation, unequal to the fatigue of a long journey and the excitement of new society, he reluctantly abandoned his design of reaching those shores. In the December of the same year, he was seized with an inflammation of the lungs, and this malady was immediately succeeded by dropsy, which terminated his life on the 26th of March, 1827. His remains were deposited with much ceremony at Friedhofe, near Vienna, where a handsome monument is erected to his memory. He died without issue, never having been married.

Beethoven's compositions are chiefly instrumental, though his genius was by no means confined to this class. His opera, *Fidelio*, has, it is true, been over-rated here, but his oratorio, the *Mount of Olives*, his Grand Mass, and a few other works, show what might have proceeded from his fertile mind had its great powers more frequently been directed to vocal music, especially of the sacred kind.

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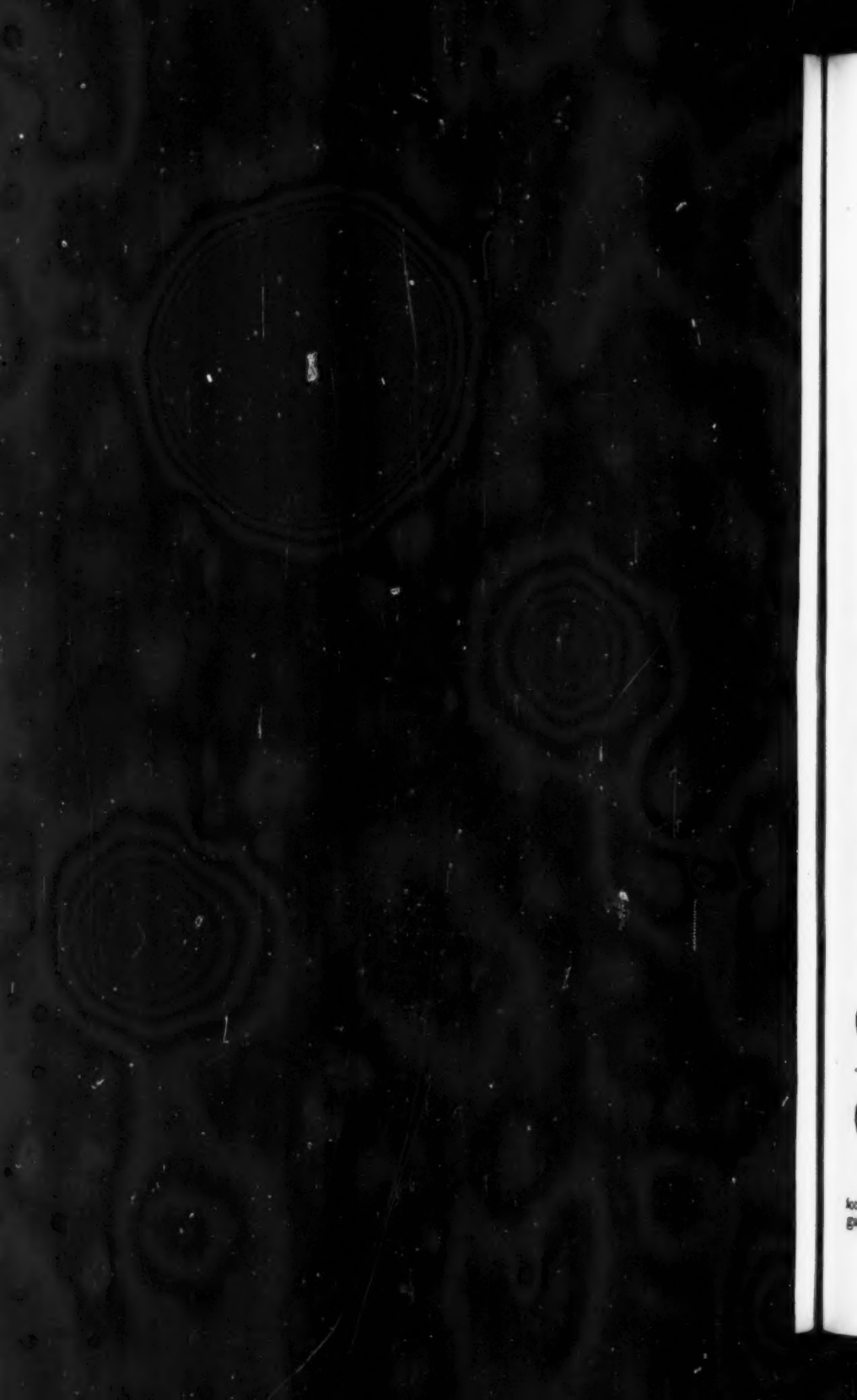
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Unanimity.	-	-	-	-	-	-	-	-	-	-	25	
Van Beethoven Ludwig.	-	-	-	-	-	-	-	-	-	-	235	
Vocal execution.	-	-	-	-	-	6	21	38	53	69	85	101
Voicing the pipes.	-	-	-	-	-	-	-	-	-	-	72	
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c



# THE MISCELLANY.

NO. 1. OBERLIN, L. M.

*Best of Switzerland.\**

**TENOR.**

**SECOND TREBLE.**

Oh! I would fly and be at rest:  
Far, far be - yond each glitt'ring sphere, That hangs

**AIR.**

**ACCOMPANIMENT.**

upon the a - zure breast of all we know of heav - en here.

\* A worthy evangelical clergyman now living. For a number of his pieces, as well as for several beautiful specimens of German music, we are happy to acknowledge our obligation to a gentleman of this city, who has recently returned from a tour in Europe.

## NO. 2.

## FRANKE, L. M. D.

*From a German Te-Deum*

TENOR.

SECOND TREBLE.

A - wake our souls, a - way our fears, Let ev'ry trem - bling  
 A - wake and run the heav - only race And put a cheer - ful

AIR. STACCATTO.

ACCOMPANIMENT.

thought be gone;  
 cour - age on. True 'tis a strait and thorny road,

And mortal spirits tire and faint; But they for - get the

2.

## FRANKE,—Continued.

migh - ty God That feeds the strength of ev'ry saint.

This musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in a major mode and features a mix of eighth and quarter notes.

## NO. 3. HERALD, 8's, 7's &amp; 4's.

S. B. Pond of N. Y.

TENOR.

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

O'er the gloo - my hills of dark - ness, Cheer'd by no  
ce - les - tial ray; Son of right - eous - ness a - ris - ing,

This musical score is for a hymn titled 'HERALD, 8's, 7's & 4's.' by S. B. Pond of N. Y. It is arranged for Tenor voice, Second Treble, and Piano Accompaniment. The key signature has two sharps (D# and F#), and the time signature is 2/4. The score is divided into two systems. The first system covers the first line of the lyrics, and the second system covers the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bring the bright the glo - rious day; Send the gospel,

Send the gospel Through the realms of earth and sea.

1. O'er the gloomy hills of darkness,  
 Cheer'd by no celestial ray;  
 Son of righteousness arising,  
 Bring the bright the glorious day:  
 Send the gospel, send the gospel  
 Through the realms of earth and sea.

2. Kingdoms wide that sit in darkness,  
 Grant them, Lord, the glorious light;  
 Now from eastern coast to western,  
 Bid the morning chase the night,  
 While redemption  
 Pours its beams divinely bright.

3. Bid the everlasting gospel  
 Win and conquer, and increase;  
 Bid the Savior's wide dominions  
 Multiply and still increase,  
 Till his sceptre  
 Fills the world with life and peace.

NO. 4. "SOFT ECHOS."

DUET.

(H.)

Soft echos

AIR. Soft echos from the bend - ing sky,

ACCOMPANIMENT.

from the bend - ing sky, Re - peat the solemn

strain; And let the voice of har - mo - ny de - scend

to earth a - gain; De - scend to earth a - gain.



4.

## "SOFT ECHOS,"—Continued

CHORUS.

Musical score for the first system. It consists of four staves. The top staff is the first vocal part. The second staff is labeled "SECOND TREBLE." and is the second vocal part. The third staff is labeled "AIR" and is the piano accompaniment. The fourth staff is labeled "ACCOMPANIMENT." and is the piano accompaniment. The lyrics "O, wor - thy is the Lamb of God, The Lamb that once" are written below the second staff.

SECOND TREBLE.

O, wor - thy is the Lamb of God, The Lamb that once

AIR.

ACCOMPANIMENT.

Musical score for the second system. It consists of four staves. The top staff is the first vocal part. The second staff is the second vocal part. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The lyrics "was slain, With - in this high and bright abode, E-" are written below the second staff.

was slain, With - in this high and bright abode, E-

Musical score for the third system. It consists of four staves. The top staff is the first vocal part. The second staff is the second vocal part. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The lyrics "ter - nal - ly to reign! All bless - ing, hon - or, glo - ry" are written below the second staff.

ter - nal - ly to reign! All bless - ing, hon - or, glo - ry

4. "SOFT ECHOS,"—Continued.

once power Unto the Lamb be giv'n, The

This system contains the first three staves of the musical score. The top staff is a treble clef with a melody. The middle staff is a treble clef with a melody and lyrics. The bottom staff is a bass clef with a melody. The lyrics are 'once power Unto the Lamb be giv'n, The'.

Lamb of God for - ever more, The King of earth and

MOD. DIM.

This system contains the next three staves of the musical score. The top staff is a treble clef with a melody. The middle staff is a treble clef with a melody and lyrics. The bottom staff is a bass clef with a melody. The lyrics are 'Lamb of God for - ever more, The King of earth and'. Below the staves, the markings 'MOD. DIM.' are present.

heaven, The King of earth and heaven.

MOD. DIM. P. P. SYM. P. P.

This system contains the final three staves of the musical score. The top staff is a treble clef with a melody. The middle staff is a treble clef with a melody and lyrics. The bottom staff is a bass clef with a melody. The lyrics are 'heaven, The King of earth and heaven.'. Below the staves, the markings 'MOD. DIM.', 'P. P.', 'SYM.', and 'P. P.' are present.

4. "SOFT ECHOS,"—Continued.

DUET—*Expressivo.*

The breathing accents die a-way up - on the list - ning ear,

P. P.

Yet would my soul for - ever stay, The joyful sound to hear.

CRES. FORTE. DIM.

Detailed description: This is a musical score for a duet. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics 'The breathing accents die a-way up - on the list - ning ear,'. The piano part has a 'P. P.' (pianissimo) marking. The second system also has a vocal line and piano accompaniment. The vocal line has the lyrics 'Yet would my soul for - ever stay, The joyful sound to hear.' The piano part has dynamic markings 'CRES.', 'FORTE.', and 'DIM.'.

N. B. close with the Chorus.

NO. 5. A ROUND.

(H.)

Let us oft u - nite in song, Mid the evening hours,

Each among the happy throng, Dis - ci - pline his powers;

Sing the round, Swell the sound swell the sound

Speak the words that all may hear, Ac - cent them with care.

Detailed description: This is a musical score for a round. It consists of four systems of staves, each with a single melodic line. The first system has a treble clef and a key signature of one flat (B-flat). The lyrics are 'Let us oft u - nite in song, Mid the evening hours,'. The second system has a treble clef and a key signature of one flat. The lyrics are 'Each among the happy throng, Dis - ci - pline his powers;'. The third system has a treble clef and a key signature of one flat. The lyrics are 'Sing the round, Swell the sound swell the sound'. The fourth system has a treble clef and a key signature of one flat. The lyrics are 'Speak the words that all may hear, Ac - cent them with care.'.

NO. 6. CHILDREN'S ANTHEM.

DUETT. SECOND TREBLE.

[H.]

Jesus said, suffer little children and forbid them not to come

AIR.

PIA.

ACCOMPANIMENT.

un - to me, Suf - fer lit - tle chil - dren to come un - to me;

CHORUS.

SECOND TREBLE.

For of such is the kingdom of heaven, for of such is the kingdom of heaven.

Suffer little children to come un-to me, to come un-to me,

DUETT.

CHORUS.

for of such is the kingdom of heaven, for of such is the kingdom of heaven for of

P. P.

such is the kingdom of heaven; And he took them up in his arms,

P. P.

6.

## CHILDREN'S ANTHEM,—Continued.

put his hands up - on them and bless 'd them.

MOD. DIM.

## NO. 7. OH! THOU WHO DRY'ST.

(H.)

TENOR.

SECOND TREBLE.

Oh thou who dry'st the mourner's tear, How dark this world

AIR. SLOW. SOSTEN.

ACCOMPANIMENT.

would be If when by sor - rows wounded here,

We could not fly to thee; If when by sor - rows

wound - ed here, We could not fly to thee.

DUET.\* SECOND TREBLE.

The friends who in our sun - shine live, When win - ter

AIR EXPRESSIVO.

\* This piece may occasionally be abridged by omitting the Duet. The third strain it will be seen is in E flat minor, as far as to the fuge; when it is restored to the major of the same pitch.



7. OH! THOU WHO DRY'ST,—Continued.

comes are flown; And he who has but tears to give, May

weep those tears a - lone, May weep those tears a - lone.  
P. P.

CHORUS. FORT.

Oh who could bear life's stor - - my doom, Did  
FORT.

7. OH! THOU WHO DRYST,—Continued.

PIA.

not thy wing of love      Come bright - ly

PIA.      Come bright - ly      waft - - - ing

CRES.

waft - ing o'er the gloom; Our peace-branch from

waft - ing o'er the gloom, Our peace-branch from

waft - ing

CRES.

wafting o'er the gloo - - - -

a - bove, Our peace-branch from a - bove. Then sor - row

a - bove, Our peace-branch from a - bove. Then sor - row

- - - - m,

touch'd by thee grows bright With more than rapture's ray;

This system contains the first four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

And darkness shows us worlds of light, We nev - er

This system contains the next four staves of music. The lyrics continue below the vocal staves.

saw by day. We nev - er saw by day.

This system contains the final four staves of music on this page. The lyrics conclude below the vocal staves.

NO. 8. ROBINSON. 8's, & 7's.

TENOR.

SECOND TREBLE.

D. C. AIR.

ACCOMPANIMENT.

Sweet the moments, rich in bles - sing, Which be - fore the  
Life and health, and peace pos - ses - sing, From the sin - ners  
Still in faith and hope a - bi - ding, Life de - ri - ving

cross I spend;  
dy - ing friend: Love and grief my heart di - vid - ing,  
from his death.

D. C.

With my tears his feet I'll bathe;

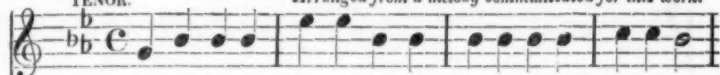
D. C.

## NO. 38.

## BENEDICTION.—8's &amp; 7's.

*Arranged from a melody communicated for this work.*

TENOR.

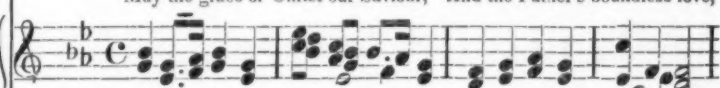


SECOND TREBLE.

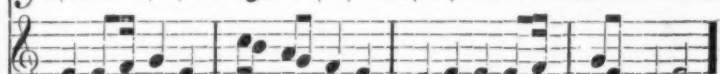


AIR.

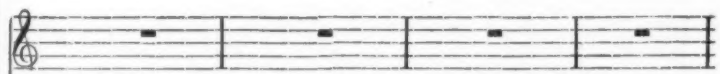
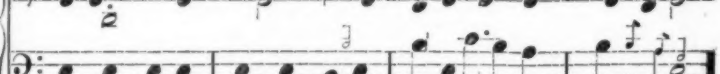
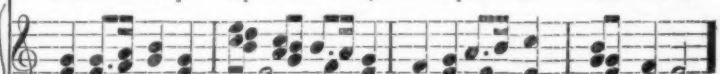
May the grace of Christ our Saviour, And the Father's boundless love,



ACCOMPANIMENT.



With the Holy Spi - rit's favor, Rest upon us from above.



'Thus may we a - bide in union, With each other and the Lord;



And possess in sweet communion, Joys which earth can - not afford.

## NO. 39.

## LOUVILLE.—10's.

H.

TENOR.

*For words see Psalm 137, Christian Psalmist.*

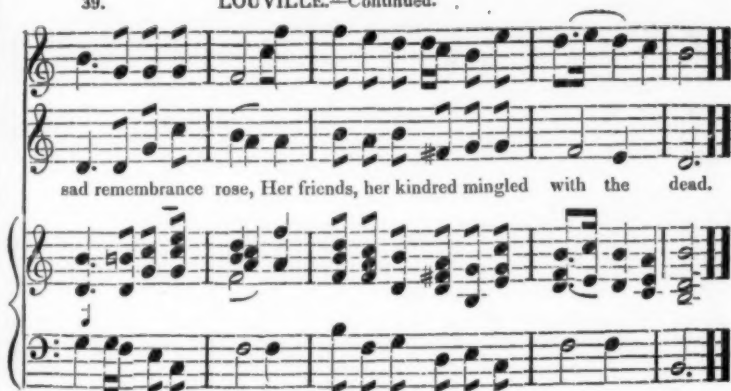
SECOND TREBLE.

AIR.

ACCOMPANIMENT.

Along the banks where Babel's current flows, Our captive

bands in deep as - pon - derous stray'd, While Zion's fall in



1 Along the banks where Babel's current flows,  
The captive bands in deep despondence stray'd;  
While Zion's fall in sad remembrance rose,  
Her friends, her children, mingled with the dead.

2 The tuneful harp that once with joy they strung,  
When praise employ'd and mirth inspir'd the lay,  
Was now in silence on the willows hung,  
While growing grief prolonged the tedious day.

3 Their proud oppressors, to increase their woe,  
With taunting smiles a song of Zion claim;  
Bid sacred praise in strains melodious flow,  
While they blaspheme the great Jehovah's name.

4 But how, in heathen chains, and lands unknown,  
Shall Israel's hands the sacred anthems raise!  
"O hapless Salem! God's terrestrial throne,  
Thou land of glory, sacred mount of praise!

5 "If e'er my memory lose thy lovely name,  
If my cold heart neglect my kindred race,  
Let dire destruction seize this guilty frame,  
My hand shall perish and my voice shall cease.

6 "Yet shall the Lord, who hears when Zion calls,  
Overtake her foes with terror and dismay;  
His arm avenge her desolated walls,  
And raise her children to eternal day."—Barlow.



NO. 40.

QUEENSTON.—C. M.

TENOR.

SECOND TREBLE.

Ye sons of men a fee - ble race, Ex - pos'd to

AIR. SLOW.

ACCOMPANIMENT.

ev'ry snare ; Come make the Lord your dwelling place, And trust his

gracious care. And trust his gracious care.

No. 41.

ENGLAND.

[H.]

TENOR.

Composed at the request of Rev. Dr. Reed.

SECOND TREBLE.

AIR. DOUCE.

ACCOMP.

When earth - ly comforts leave me, And human hopes de-

ceive me, And fill my heart with pain; Then to my Lord re-

turn - ing; My sin and folly mourn - ing, His favor I ob-



### CONFIDENCE IN GOD.

When earthly comforts leave me,  
 And human hopes deceive me,  
 And fill my heart with pain ;  
 Then to my Lord returning,  
 My sin and folly mourning,  
 His favor I obtain.

What though the skies are louring,  
 And storms of grief are pouring,  
 On this afflicted soul ?  
 Above the clouds of even  
 Still shines the light of heaven,  
 Mid sorrows to console.

A Father's smile is gracious,  
 A Saviour's love is precious,  
 A Comforter is nigh ;  
 The triune God so glorious,  
 Shall lead me on victorious,  
 And lift my soul on high.

Then all the notes of sadness,  
 Shall end in joy and gladness,  
 Around thy lofty throne ;  
 Where all the hosts adore thee,  
 Casting their crowns before thee,  
 Eternal THREE in ONE.

NO. 42.

WILLIAMSTOWN, 8's & 7's.

Music and words by [H.]

TENOR.

*Composed by request, for the ordination of a Missionary for Greece.*

SECOND TREBLE.

Lord of all the wide cre - a - tion, God of mercy, God of Grace,

AIR. DOLCE MOD.

ACCOMPANIMENT.

Hear the cry of de - so - lation, From the millions of our race;

Lands in ig - no - rance be - nighted, Still to sin and death a prey;

PIA.

PIA.

Let them now be cheer'd and lighted By the gospel's quick'ning ray.

## HYMN FOR THE ORDINATION OF MISSIONARIES.

Lord of all the wide creation,  
 God of mercy, God of grace;  
 Hear the cry of desolation  
 From the millions of our race:  
 Lands in ignorance benighted,  
 Still to sin and death a prey;  
 Let them all be cheer'd and lighted  
 By the gospel's quick'ning ray.

Star of Beth'lem, high and glorious,  
 O'er the dying millions rise!  
 Shine o'er sin and death victorious,  
 With the light that Heaven supplies:  
 Then shall idols be confounded,  
 Then shall darkness disappear;  
 Joyful praises be resounded,  
 Hush'd the wailings of despair.

O what conflicts are appointed,  
 Trials, vict'ries and rewards,  
 Ere the reign of heaven's Anointed,  
 King of Kings and Lord of Lords!  
 Let each \* servant now before thee,  
 As a faithful herald prove,  
 'Till the list'ning tribes adore thee,  
 And embrace thy bleeding love.

Let thy heav'nly benediction  
 All their † pilgrimage attend;  
 With the wing of thy protection,  
 Shield and guard them ‡ to the end.  
 O ye watchmen, lift your voices,  
 Light is glimm'ring from afar;  
 Earth be glad while Heaven rejoices:  
 Hail the bright, the morning STAR.

H.

\* Or thy.

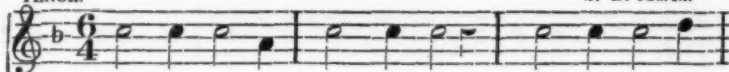
† Or his.

‡ Or him.

NO. 9. MARTYN. Sevens Double.

S. B. Marsh.

TENOR.



SECOND TREBLE.



Ma - ry to the Sav - iour's tomb, Hast - ed at the  
Spice she brought and sweet perfume, But the Lord she  
D. C. Tremb - ling while a chrys - tal flood Is - su'd from her

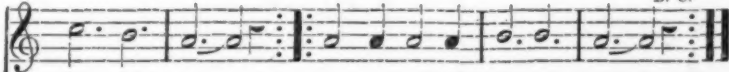
AIR. SLOW.



ACCOMPANIMENT.



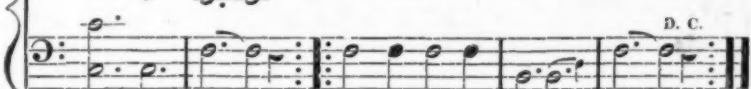
D. C.



ear - ly dawn;  
lov'd had gone: For awhile she ling'ring stood,  
weep - ing eyes, Fill'd with sorrow and sur - prise.



D. C.



MARY AT THE SEPULCHRE.

1. Mary to the Saviour's tomb,  
Hasted at the early dawn;  
Spice she brought and sweet perfume,  
But the Lord she lov'd had gone:  
For a while she ling'ring stood,  
Fill'd with sorrow and surprise,  
Trembling while a chrystal flood  
Isu'd from her weeping eyes,

2. But her sorrows quickly fled  
When she heard his welcome voice:  
Christ had risen from the dead;  
Now he bids her heart rejoice.  
What a change his word can make,  
Turning darkness into day;  
Ye who weep for Jesus' sake,  
He will wipe your tears away.

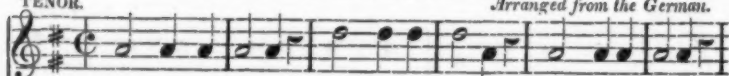
3. He who came to comfort her  
When she thought her all was lost,  
Will for your relief appear  
Though you now are tempest tost:  
On his arm your burden cast,  
On his love your thoughts employ;  
Weeping for a while may last,  
But the morning brings the joy.

## NO. 10.

## THINE, LORD FOREVER, 9's, 8's, 5's, &amp; 4's.

*Arranged from the German.*

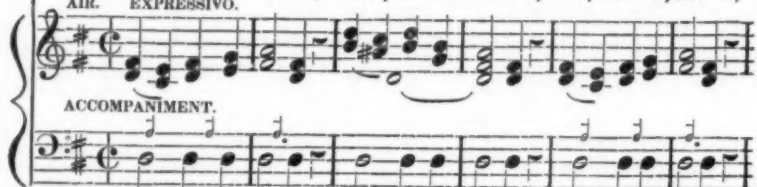
TENOR.



SECOND TREBLE.



Thine, Lord for - ev - er, No pow'r can sev - er, O, nev - er, nev - er,  
 AIR. EXPRESSIVO.

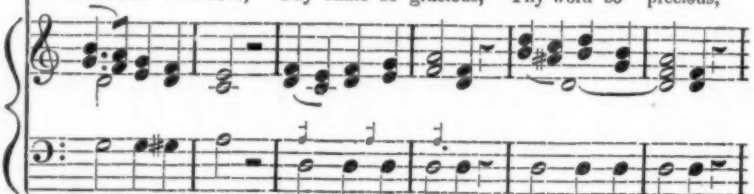


ACCOMPANIMENT.

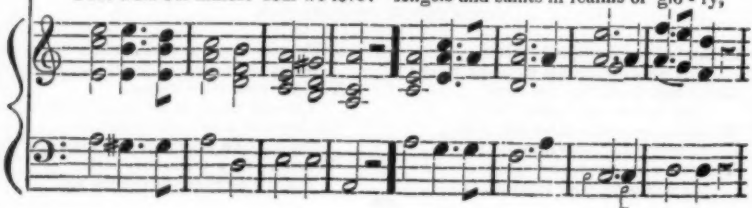
N. B. Add octaves throughout.



From thee we'll rove, Thy smile so gracious, Thy word so precious,



Thee from our inmost soul we love: Angels and saints in realms of glo - ry,





Veiling their faces chant thy praise; Like them we bow, like them a - dore thee;

PIA. CRES.

Help us the fee - ble song to raise.

SYM.

2. Thine, Lord forever;  
 No power can sever,  
 O never, never,  
 Leave us a'one;  
 O'er our transgression,  
 Thine intercession  
 Still shall prevail before the throne;  
 Thou did'st behold our lost condition,  
 When we were wand'ring far from thee;  
 Thou did'st regard our deep contrition,  
 Pardon our sins, and set us free.

3. Thine, Lord forever;  
 No power shall sever,  
 O never never  
 Will we again  
 In paths of folly,  
 Vile and unholy,  
 Follow the steps of impious men:  
 Grace will restrain and love defend us,  
 Oft as we feel the tempter's power;  
 Strong is thine arm; our God will send us  
 Help in the dark and trying hour.

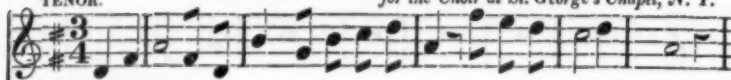
N. B. End with the first stanza.

NO. 11.

GLORIA PATRI. *Composed by request,*

*for the Choir at St. George's Chapel, N. Y.*

TENOR.

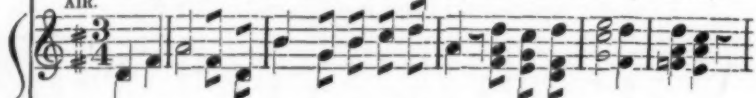


SECOND TREBLE.

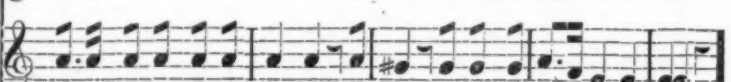


Glo - ry be to the Fa - ther and to the Son, and to the Ho - ly Ghost,

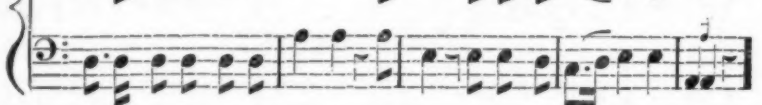
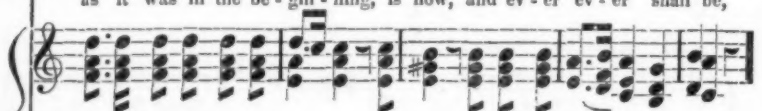
AIR.



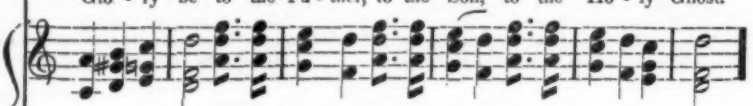
ACCOMPANIMENT.



as it was in the be - gin - ning, is now, and ev - er ev - er shall be,



Glo - ry be to the Fa - ther, to the Son, to the Ho - ly Ghost.



11. GLORIA PATRI,—Continued.

as it was in the be-gin-ning

is now and ever shall be, world without

as it was in the be-gin-ning

end a - men, world without end, A - men.

SYM.

NO. 12. FAIR MOUNT, L. M.

TENOR.

Clarke.\*

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

Come hith-er all ye wea-ry souls Ye hea-vy laden sinners come,

\* Communicated to the Editor from Philadelphia.

Musical score for "FAIR MOUNT"—Continued. The score consists of two systems. The first system has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The second system also has two staves: a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The lyrics "I'll give you rest from all your toils, and raise you to my heav'nly home." are written below the vocal staff of the second system.

I'll give you rest from all your toils, and raise you to my heav'nly home.

## NO. 13. GRATITUDE, L. M.

Musical score for "GRATITUDE, L. M." The score is in 3/4 time and B-flat major. It features four parts: TENOR, SECOND TREBLE, AIR (DOLCE), and ACCOMPANIMENT. The lyrics are: "My God, how end-less is thy love, Thy gifts are ev'ry eve-ning new; And morn-ing mer-cies from a-bove, Gent-ly dis-till like ear-ly dew." The score is divided into two systems. The first system includes the vocal parts and the piano accompaniment. The second system continues the vocal parts and the piano accompaniment.

TENOR *Bost.*

SECOND TREBLE.

My God, how end-less is thy love,  
Thy gifts are ev'ry eve-ning new; And morn-ing

AIR. DOLCE.

ACCOMPANIMENT.

mer-cies from a-bove, Gent-ly dis-till like ear-ly dew.

NO. 14. PRAGUE. 8's & 7's. single.

*From the German.*

TENOR.

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

Lord we bow with deep con - tri - tion, Low be -

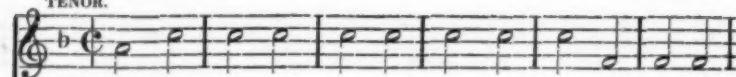
fore thy throne of grace ; Hear us in thy

kind com - pas - sion, While we seek thy smi - ling face.

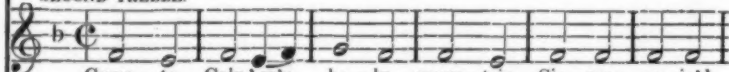
NO. 15.

MALAN.

TENOR.



SECOND TREBLE.

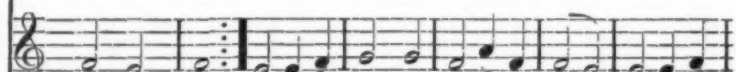


Come to Calv'ry's ho - ly moun - tain Sin - ners re - in'd  
Here a pure and heal - ing foun - tain, Flows for ev - ry

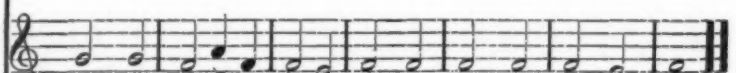
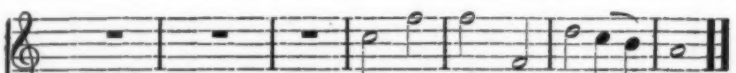
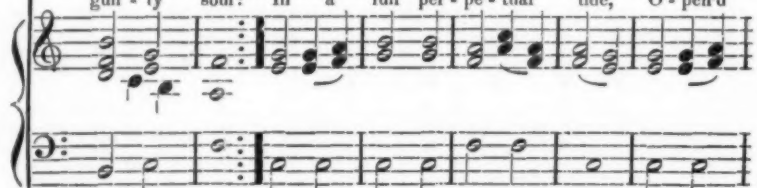
AIR.



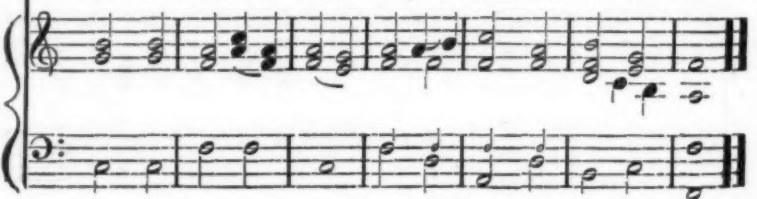
ACCOMPANIMENT.



by the fall ;  
guil - ty soul : In a full per - pe - tual tide, O - pen'd



when the Sa - viour died, O - pen'd when the Sa - viour died.



NO. 16.

ARMENIA. C. M.

TENOR.

SECOND TREBLE.

AIR. DOLCE.

ACCOMPANIMENT.

Let the sweet hope that thou art mine My

life and death at - tend; Thy pres - ence thro' my

jour - ney shine, And crown my jour - ney's end.



## NO. 17.

## WHAT IS LIFE? A Response and Chorus.

*From Musica Sacra, by permission.*

DUET. 1st &amp; 2d voices.



What is Life? 'Tis but a va-por, Soon it van-ish-es a-way.

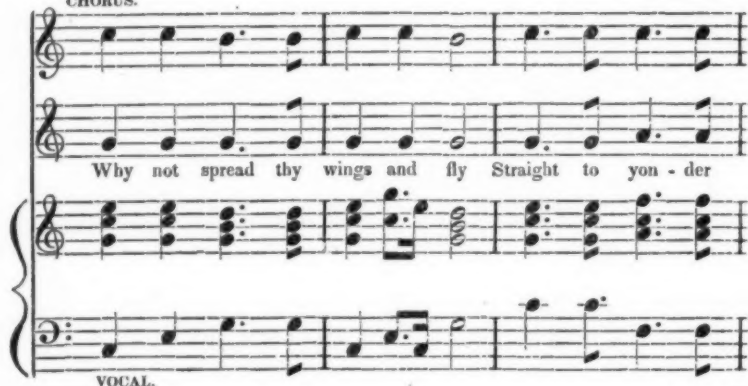
INSTRUMENTAL.

3d &amp; 4th voices.



Life is but a dy-ing ta-per; O, my soul, why wish to stay?

CHORUS.



Why not spread thy wings and fly Straight to yon-der

VOCAL.

CODA.



world of joy. Straight to yon-der world of joy.

CODA.

# WHAT IS LIFE?—Continued.

2. See that glory, how resplendent!  
Brighter far than fancy paints,  
There, in majesty transcendent,  
Jesus reigns the king of saints:  
Spread thy wings, my soul, and fly,  
Straight to yonder world of joy.

3. Joyful crowds his throne surrounding,  
Sing with rapture of his love;  
Through the heav'ns his praises sounding  
Filling all the courts above:  
Spread thy wings, my soul, and fly,  
Straight to yonder world of joy.

4. Go, and share his people's glory:  
Mid the ransom'd crowd appear;  
Thine, a joyful, wond'rous story,  
One that angels love to hear:  
Spread thy wings, my soul, and fly,  
Straight to yonder world of joy.

## NO. 18. STAR OF BETHLEHEM.

(H.)

SOLO. AGITATO.

Once on the ra - ging seas I rode The storm was loud, the

night was dark, The o - cean yawn'd and rude - ly

blow'd The wind that toss'd my found - er - ing bark.

DIM. CRES. FORTE. DIM.

19. STAR OF BETHLEHEM,—Continued.

CHORUS.

When  
Deep horror then my vitals froze, Death struck I ceas'd the tide to stem  
EXPRESSIVO.

sud-den-ly a star a-rose It was the Star &c.  
It was the Star  
CRES. of Bethlehem, It was the  
FORTE.  
It was the Star of Bethlehem,

MOD.  
It was the Star of Beth-le-hem.  
It was the Star  
Star the Star of Beth-le-hem, The Star of Beth-le-hem.  
MOD.  
It was the Star of Beth-le-hem, Star of Beth-le-hem.

# STAR OF BETHLEHEM,—Continued.

*Solo.*

It was my guide, my light, my all;  
It bade my dark forebodings cease:  
And through the storm and danger's thrall,  
It led me to the port of peace.

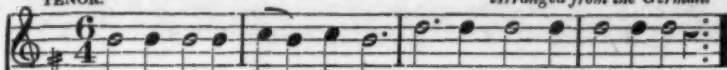
*Chorus pia. Expressivo.*

Now safely moor'd, my perils o'er,  
Nor raging waves my bark condemn,  
Forever and forevermore  
I'll sing the Star of Bethlehem!

## NO. 20. HALLE, Sevens ( 6 lines.)

*Arranged from the German.*

TENOR.

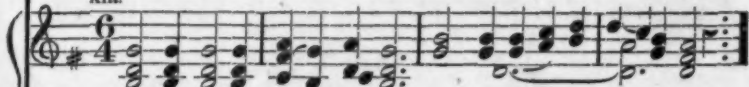


SECOND TREBLE.

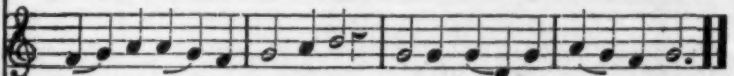
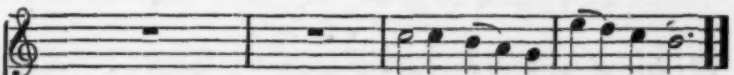
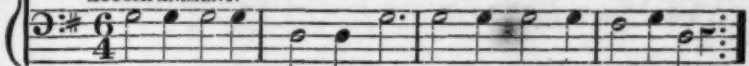


Now from labor and from care, Evening hours' have set me free;  
In the work of praise and prayer, Lord I would con-verse with thee:

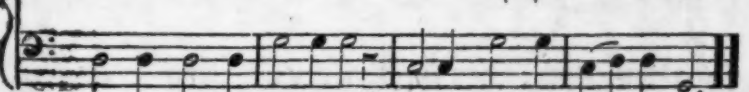
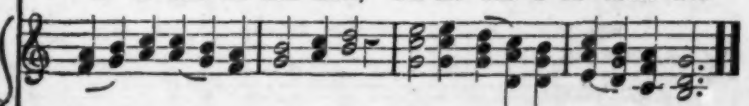
AIR.



MOD.  
ACCOMPANIMENT.



O be-hold me from above, Fill me with a Sa-viour's love.



NO. 21. WESLEY. Sevens.

TENOR

SECOND TREBLE.

Je - sus lov - er of my soul let me to thy bo - som fly,  
While the bil - lows near me roll, While the tem - pest still is high;

AIR.

ACCOMPANIMENT.

Hide me O my Sav - iour hide, Till the storm of life is past;

Safe in - to the ha - ven guide O re - ceive my soul at last.

TENOR.

SECOND TREBLE.

Glo - rious things of thee are spo - ken Zi - on, city of our

AIR.

ACCOMPANIMENT.

God: He whose word can - not be bro - ken, Form'd thee for

PIA.

his own a - bode, Form'd thee for his own a - bode.

PIA.

## NO. 23.

## LORD'S PRAYER, Eights

TENOR.

(H.)

SECOND TREBLE.

Our Fa-ther, our &c. in heav'n Be hal-low'd thy glorious name,  
AIR.

ACCOMPANIMENT.

To thee let the king - dom be giv'n Thy will we acknowledge supreme.

2. We would by thy bounty be fed,  
By infinite mercy forgiv'n;  
Nor into temptation be led,  
Nor into sad evils be driv'n.

3. For thine is the kingdom O Lord,  
The power and the glory are thine;  
Be forever and ever ador'd  
On earth as in heaven divine.



NO. 23. THE PLEDGE. A Temperance Glee.

TENOR.

*Arranged from a composition of Dr. Arnold.*

Now let us strike the cheer - ful strain

SECOND TREBLE.

Now let us strike the cheer - ful strain

AIR. in, The

Now let us strike the cheerful strain

ACCOMPANIMENT.

Now let us strike the cheerful strain

joys of temp'rance tell The joys of temp'rance tell,

joys of temp'rance tell The joys of temp'rance tell,

Till ev'ry

Till ev'ry

val - ley, hill, and plain, The song responsive swell,

val - ley, hill, and plain, The song responsive swell,

val - ley, hill, and plain, The song responsive swell,

val - ley, hill, and plain, The song responsive swell,

val - ley, hill, and plain, The song responsive swell,

val - ley, hill, and plain, The song responsive swell,

The song

val - ley hill and plain the song re - spon - sive swell The song

The song

The song re - spon - sive swell The song The so - -

The song re - spon - sive swell The song responsive swell

The song re - spon - sive swell The song The so - -

- ng responsive swe - ll The song &c.

The song responsive swell The song responsive swell.

re - spon - sive swell The song &c.

THE PLEDGE,—Continued.

2. Loud be the strain in virtue's praise :  
And while the notes prolong,  
Let thousands turn from sinful ways,  
And join the happy throng.
3. Soon we may see throughout the land,  
Blessings without alloy :  
Come sign the pledge with heart and hand,  
And swell the tide of joy.

NO. 24. STOCKPORT, S. M.

*Collier, of N. Y.*

TENOR.

SECOND TREBLE.

COME we that love the Lord, And let our joys be known ;

AIR.

ACCOMPANIMENT.

Join in a song of sweet ac - cord And thus surround the throne.

NO. 25. CEYLON, C. M. D.

TENOR.

(H.)

SECOND TREBLE.

While beau - ty clothes the fer - tile vale, And blos - soms  
And fragrance breathes in ev - ry gale, How sweet the  
D. C. Soft mu - sic hails the love - ly spring And woods and

AIR.

ACCOMP. STACCATO.

on the spray;  
ver - nal day. Hark! how the feath - er' d  
fields re - joice.

D. C.

D. C.

warb - lers sing; 'Tis na - ture's cheer - ful voice,

D. C.

D. C.

No. 26. EDWARDS, C. M.

*Air from Spiritual Songs.*

TENOR.

SECOND TREBLE.

AIR. How sweet and heavenly is the sight, When

ACCOMPANIMENT.

those that fear the Lord In mu - tual love

and peace u - nite, And thus ful - fil his word.

TENOR.

SECOND TREBLE.

Bles-sed be the Lord, the Lord God of Is-ra-el from

AIR.

ACCOMPANIMENT.

And let all the

ev-er-last-ing to ev-er-last-ing: let all the

And let all the

let all the

peo-ple cry A-men. A - - - men let the

A - men let the

peo-ple cry A-men A - - - me - - - n let the

peo-ple cry A-men.

peo - ple say A - men

peo - ple say A - men, A - men, A - men, let the

peo - ple say A - men.

A - - men

peo - ple say A - men, A - - men,

A - - - - - men;

AD. LIB.

Praise ye the Lord praise ye the Lord, A - men.

AD. LIB.



No. 28. BEDELL, 7<sup>a</sup>, 6 lines.  
SECOND TREBLE.

*Arranged for this work, from an original manuscript of the late Rev'd. Doct. Bedell.*

AIR.

Rock of Ages cleft for me, Let me hide my - self

ACCOMPANIMENT.

in thee: Let the wa - ter and the blood, From thy

wound - ed side that flow'd, Be of sin the perfect

cure; Save me Lord and make me pure.

TENOR.

SECOND TREBLE.

AIR

O hap - py day that fix'd my choice On thee, my

ACCOMPANIMENT

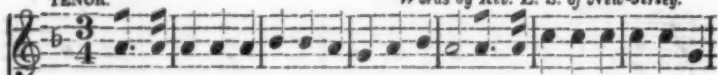
Saviour and my God; Well may this glowing heart re-

joice, And tell its raptures all a - broad.

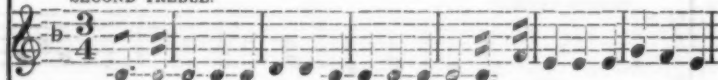
NO. 30. "THE NIGHT OF THE GRAVE."

TENOR.

Words by Rev. E. S. of New-Jersey.



SECOND TREBLE.



When the calmness of evening lulls nature to rest, And the wild howling tempest now

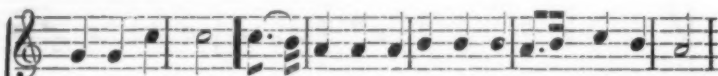
AIR. PIA. MOD.

CRES.

FORTE.



ACCOMPANIMENT.

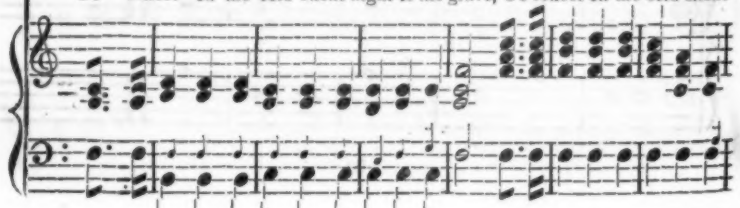


ceases to rave, Sure this is the season of oth - ers the best

DIM



To reflect on the cold silent night of the grave, To reflect on the cold silent



## THE NIGHT OF THE GRAVE, Continued.

MOD AD LIB.

night of the grave, night of the grave.

night of the grave

MOD AD LIB.

night of the grave, night of the grave.

Detailed description: This block contains the first system of the musical score. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics 'night of the grave, night of the grave.' and 'night of the grave'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo/mood is marked 'MOD AD LIB.'.

That mansion of silence, ah! who can escape?  
 From the last sad destroyer, who rescue or save?  
 'Tis in vain, the fell monarch at last will prevail,  
 And all lie enshrin'd in the night of the grave.

And what are the titles, the honors of earth,  
 The laurels of poets—the wreaths of the brave,  
 Since the clods of the valley, which gave them their birth,  
 Shall inclose them ere long in the night of the grave?

And where are those friends in affection so dear,  
 Which the Father of lights in his tenderness gave?  
 Ah me! their sweet accents no more meet our ear,  
 They all lie entomb'd in the night of the grave!

'Twas thus while I wander'd, and mus'd on the scene,  
 Methought,—can the Christian to death be a slave?  
 No hope for the future, or prospect serene  
 Gild his path—tho' it lies thro' the night of the grave.

Must we then yield to sorrow? Ah! no, we'll rejoice, For though o'er his tomb the sad

FORTE DIM

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has lyrics 'Must we then yield to sorrow? Ah! no, we'll rejoice, For though o'er his tomb the sad'. The piano part continues with the same accompaniment. The tempo/mood is marked 'FORTE' and 'DIM'.

willow may wave, From the courts of high heaven, sweet whispers the

PIA.

This system contains the first three staves of music. The top staff is a vocal line with a treble clef. The middle staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics 'willow may wave, From the courts of high heaven, sweet whispers the' are written below the middle staff. The marking 'PIA.' is placed above the bottom staff.

voice, There's a morning that dawns on the night of the grave, There's a

CRES. DIM.

This system contains the next three staves of music. The top staff is a vocal line with a treble clef. The middle staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics 'voice, There's a morning that dawns on the night of the grave, There's a' are written below the middle staff. The markings 'CRES.' and 'DIM.' are placed above the bottom staff.

morn - ing that dawns on the night of the grave,

MOD.

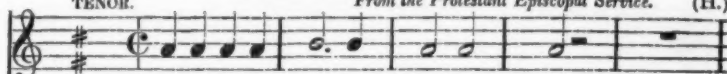
This system contains the final three staves of music. The top staff is a vocal line with a treble clef. The middle staff is a vocal line with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics 'morn - ing that dawns on the night of the grave,' are written below the middle staff. The marking 'MOD.' is placed above the bottom staff.

## NO. 31.

## FUNERAL ANTHEM.

*From the Protestant Episcopal Service.* (H.)

TENOR.



SECOND TREBLE.



AIR.

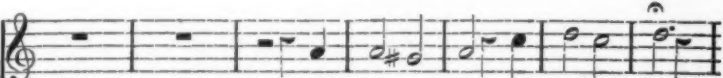
For if we be - lieve that Je - sus died, that Je - . .

ACCOMPANIMENT.



BASS.

INST.



- sus died, and rose a - gain, and rose a - - gain,

FORTE



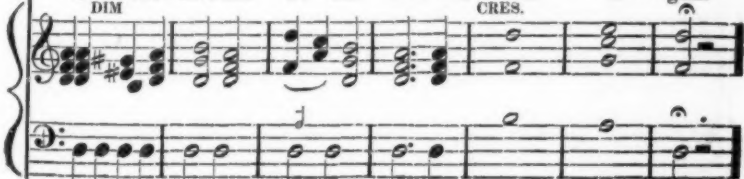
and rose, &amp;c.



for if we be - lieve that Je - sus died and rose a - - - gain.

DIM

CRES.



Even so them also that sleep in Je - sus will God bring with

him; them that sleep in Je - - sus will God

INST. will God bring, &c.

bring with him. For the Lord himself shall descend, for the Lord himself shall des-

FORTISSIMO.



ascend from heav'n with a shout, with the voice of the archangel and with the trump of God.

Then we who are alive and remain shall be

PIA. SOLL.

And the dead in Christ shall rise first

INST.

caught up to - geth - er with them in the clouds to meet the Lord in the air.

CRES. to meet the Lord in the air.

And so shall we ever be with the Lord, And so shall we ever be with the

**FORTIS. TUTTI.**

This system features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part consists of dense, rhythmic chords. The lyrics are "And so shall we ever be with the Lord, And so shall we ever be with the". The tempo and dynamics are marked "FORTIS. TUTTI.".

Lord, be ev - er with the Lord.

This system continues the vocal melody and piano accompaniment. The lyrics are "Lord, be ev - er with the Lord.". The piano accompaniment features sustained chords.

**PIA. MOD.**

Wherefore comfort one an - oth - er by these words.

**PIANIS.**

This system begins with a new tempo and dynamic marking, "PIA. MOD." (Pia. Mod.). The lyrics are "Wherefore comfort one an - oth - er by these words.". The piano accompaniment is more delicate, with lighter chords. The system concludes with the marking "PIANIS.".

TENOR.

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

Dark night a - way hath roll'd, Glad birds are soaring high,

The sun with rays of gold, Looks from the dazzling sky.

## M O R N I N G .

Dark night away hath roll'd,  
 Glad birds are soaring high,  
 The sun with rays of gold,  
 Looks from the dazzling sky.

Teach me to thank the power,  
 Whose hand sustains me so;  
 Who o'er each fragrant flower,  
 Bids dews of mercy flow.

O raise my heart above,  
 Where angel hosts adore;  
 I'll praise thee for thy love,  
 And count thy mercies o'er.—*Mrs. Sigourney.*

TENOR.

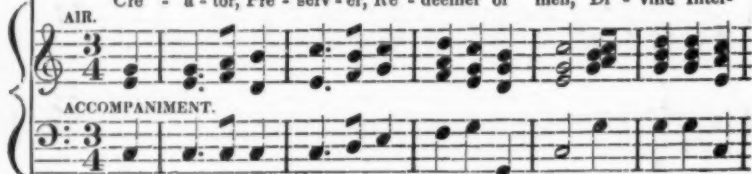


SECOND TREBLE.



AIR. Cre - a - tor, Pre - serv - er, Re - deemer of men, Di - vine Inter-

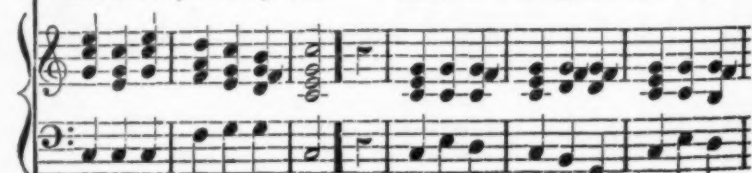
ACCOMPANIMENT.



cessor a - bove; Oh, where shall the song of thy praises be - gin, Or



how shall I speak of thy love: Heaven is telling, And earth is re -



vealing What wonders thy mercy can prove. What wonders thy mercy can prove.

And do I not love thee, O Saviour, divine,  
 The chief of ten thousand to me?  
 Yes, infinite beauty and glory are thine,  
 Whose effulgence no mortal can see:  
     Angels shall bless thee,  
     And men shall confess thee,  
 All worlds shall acknowledge thy sway.

Thine, thine is the kingdom, the wisdom and power,  
 The glory and honor supreme;  
 For ever and ever, my soul would adore  
 Th' unspeakable worth of thy name;  
     For ever and ever  
     O glorious Saviour,  
 I'll dwell on the rapturous theme.

## NO. 34.

## NASHVILLE. EIGHTS.

*Air by R. N. Patterson, of Illinois*

TENOR.

SECOND TREBLE.

My gracious Redeemer I love, His praises aloud I'll proclaim: And

AIR.

ACCOMPANIMENT.

join with the armies a - - bove, To chant his a - dor - a - ble name:

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clef). The lyrics are written below the vocal staves.

To gaze on his glo - ries di - vine, Shall be my e - ter - nal em - ploy,

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the vocal staves.

To see them in - cessantly shine, My boundless in - ef - fa - ble joy.

The third system of the musical score concludes the piece. The lyrics are written below the vocal staves.

NO. 35.

NEW FIFTIETH.

*Arranged for the "Musical Magazine" from Williams' Collection.*

TENOR.



SECOND TREBLE.

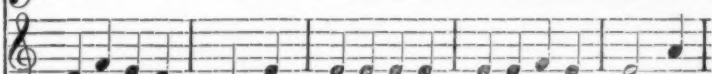
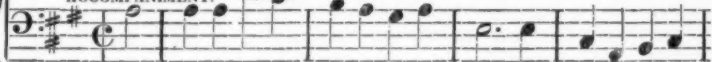


The Lord the Sovereign sends his summons forth, Calls the south nations

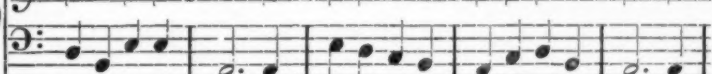
AIR.



ACCOMPANIMENT.



and awakes the north, From east to west the sounding orders spread, Thro'



distant worlds and regions of the dead: No more shall atheists





mock his long de - lay; His vengeance sleeps no more: behold the day.

This musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is simple and hymn-like.

## NO. 36.

## ARCHDALE, C. M. DOUBLE.

TENOR. *Larg.*

SECOND TREBLE.

When God re - - - veal'd his gracious name, And chang'd my

AIR.

ACCOMPANIMENT.

This musical score is for a double setting of the hymn 'When God revealed his gracious name'. It features a Tenor part, a Second Treble part, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Larg.' (Largo). The melody is simple and hymn-like.

mourn - ful state, My rapture seem'd a pleasing dream, The

This block contains the continuation of the musical score for 'ARCHDALE'. It includes the vocal parts and piano accompaniment for the second line of the hymn. The key signature remains one flat (B-flat), and the time signature is 3/4.

ARCHDALE,—Continued.  
VIVACE.

grace ap - pear'd so great. The world be - held the glorious

ALLEGRO.

change, and did thy hand con - fess, My tongue broke out in

1st TIME. 2d TIME.

unknown strains, And sung sur - pris - ing grace; - pris - ing grace.

1st TIME. 2d TIME.

Sleep, down - y sleep, come close my eyes,

Tir'd with be - holding van - i - ties; Welcome sweet sleep that drives a -

way The cares and fol - lies of the day.

# MUSICAL MISCELLANY, VOL. II.

NO. 43.

ANTWERP.—C. M.

*Arranged by Novello.*

TENOR.

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

When blooming youth is snatch'd away By death's relentless

hand, Our hearts the mournful tribute pay, Which pity must demand.

2 And while we raise the tearful eye,  
With mournful thoughts impress'd,  
O may this truth—"I TOO MUST DIE"—  
Sink deep in every breast.

3 Let this vain world engage no more;  
Behold the gaping tomb!  
It bids us seize the present hour;  
To-morrow death may come.

4 Oh let us fly, to Jesus fly,  
Whose powerful arm can save;  
Then shall our hopes ascend on high,  
And triumph o'er the grave.

5 Great God, thy sovereign grace impart  
With cleansing, healing pow'r;  
This only can prepare the heart,  
To meet death's trying hour.

## NO. 44.

## WE HEAR THE JOYFUL SOUND.

## II.

TENOR.

*Words from the Christian Psalmist.*

SECOND TREBLE.

AIR.

ACCOMPANIMENT.

BASE.

We hear the joyful sound Of thy sal - vation, Lord ;

And now the throne of grace surround, To thank thee for thy

word, To thank thee for thy word. The message we o - bey

44. WE HEAR THE JOYFUL SOUND,—Continued.

That proffers life and peace; O while we leave these courts to

day, Let holy joys in - crease. SYM.

Let holy joys in - crease.

SWELL

## NO. 45.

## FATHER OF HEAVEN!

ADAGIO.

*An Air by Winter.*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "O Father! O Father of heav'n! in". The piano accompaniment starts with a bass line and includes dynamic markings "F" (Forte) and "P" (Piano). The instruction "Octaves throughout." is written at the bottom right of the piano part.

Second system of the musical score. The vocal line continues with the lyrics "whom our hopes con - fide, Whose pow'r de - fends us, and whose". The piano accompaniment includes a "SWELL." marking. The notation continues with various musical symbols and rests.

Third system of the musical score. The vocal line continues with the lyrics "pre - cepts guide, In life our Guardian,". The piano accompaniment continues with musical notation and rests.

Fourth system of the musical score. The vocal line concludes with the lyrics "and in death our Friend, Glory su - preme be". The piano accompaniment includes a "SWELL." marking and ends with musical notation and rests.



thine till time shall end. Glory supreme be

This system consists of three staves. The top staff is a single melodic line with lyrics 'thine till time shall end. Glory supreme be'. The middle and bottom staves form a piano accompaniment, with the middle staff containing chords and the bottom staff containing a bass line.

thine till time shall end, till time shall

This system continues the melody and accompaniment from the first system. The lyrics 'thine till time shall end, till time shall' are written under the top staff. The piano accompaniment continues with similar harmonic support.

end, till time shall end.

This system concludes the piece. The lyrics 'end, till time shall end.' are written under the top staff. The piano accompaniment features a 'p.' (piano) dynamic marking and ends with a final chord.

AN air like the above, as copied from a late English work, requires great delicacy of execution. Each quaver receives one beat, equal to four in a measure. The style is legato, yet flowing and graceful. Such an air, though not remarkably difficult, ought to be studied as an exercise, at least by those who are learners.

## NO. 46.

ROCK OF AGES CLEFT FOR ME.

*S. B. Pond.*

**MODERATO.**

MODERATO

SYMP.

Musical score for the hymn "Rock of Ages". The score is arranged in three staves. The top staff is for the Tenor voice, the middle staff is for the Second Treble voice, and the bottom staff is for the Accompaniment. The lyrics are written below the Second Treble staff.

**TENOR.**

**SECOND TREBLE.**

Rock of Ages cleft for me, Let me hide my - self in thee,

**ACCOMP.**

SECOND TREBLE.

Rock of Ages cleft for me, Let me hide my - self in thee,

ACCOMP.

Let the water and the blood, From thy wounded

PIA.

**PIA.**

side that flow'd, Be of sin the perfect cure, Save me

CR.

DL.

Lord, and make me pure, Save me, Lord, and make me pure.

DL.

DL.

P DL. PPP

When I draw this fleeting breath, When my eyelids close in death,

P DL. PPP

When I rise to worlds un - known, And be -

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics 'When I rise to worlds un - known, And be -' are written below the vocal staff. The music is in a key with one flat and a 4/4 time signature.

hold thee on thy throne, Rock of Ages cleft for

This system contains the second line of the musical score. The lyrics 'hold thee on thy throne, Rock of Ages cleft for' are written below the vocal staff. The piano accompaniment continues with chords and moving lines in both hands.

me, Let me hide my - self in thee.

This system contains the third line of the musical score. The lyrics 'me, Let me hide my - self in thee.' are written below the vocal staff. The piece concludes with a final cadence in both the vocal and piano parts.

TENOR.

SECOND TREBLE.

AIR. MOD.

ACCOMP.

How beauteous are their feet, That stand on Zion's hill; That

bring sal - va - tion on their tongues, And words of peace re - veal, And

words of peace re - veal.

2 How charming is their voice!  
How sweet the tidings are;  
Zion behold thy Saviour King,  
He reigns and triumphs here.

[3 How happy are our ears  
That hear this joyful sound,  
Which kings and prophets waited for,  
And sought but never found!

[4 How blessed are our eyes  
That see this heav'nly light!  
Prophets and kings desir'd it long,  
But died without the sight.]

5 The watchmen join their voice  
And tuneful notes employ;  
Jerusalem breaks forth in songs  
And deserts learn the joy.

6 The Lord makes bare his arm  
Through all the earth abroad;  
Let every nation now behold  
Their Saviour and their God.

NO. 48.

MONTGOMERY. 7's. D<sup>b</sup>le.

*Collier, of New York.*

TENOR.

SECOND TREBLE.

AIR.

ACCOMP.

BASE.

People of the Living God, I have sought the

world a - round, Paths of sin and sorrow trod,

Peace and comfort no where found; Now to you my

spirit turns, Turns a fu - gi - tive un - blest;

This system contains the first three staves of music. The first two staves are vocal parts (Soprano and Alto), and the third is a piano accompaniment. The lyrics 'spirit turns, Turns a fu - gi - tive un - blest;' are written below the vocal staves.

Brethren, where your al - tar burns, O re - ceive me

This system contains the next three staves of music. The lyrics 'Brethren, where your al - tar burns, O re - ceive me' are written below the vocal staves.

into rest.

This system contains the final three staves of music on the page. The lyrics 'into rest.' are written below the vocal staves.

2 Lonely, I no longer roam,  
 Like the cloud, the wind, the wave;  
 Where you dwell shall be my home,  
 Where you die shall be my grave:  
 Mine the God whom you adore;  
 Your Redeemer shall be mine,  
 Earth can fill my soul no more,  
 Every idol I resign.



NO. 49.

SANCTUS.

*Netukomm.*

TENOR. PIA. Ho - ly is the Lord,

SECOND TREBLE. Ho - ly is the Lord,

AIR. ANDENTO. SOFT. PIA. Ho - ly is the Lord,

ACCOMP. PIA. Holy is the Lord, the Lord of

ho - ly is the Lord, ho -

ho - ly is the Lord, ho - ly, ho - ly

Hosts, the Lord of Hosts is ho - ly,

- ly is the Lord, ho - ly, ho - ly, the

holy is the Lord, ho - ly holy is the Lord, ho - ly

The Lord of

FORTE.

Lord, the Lord our God, Heav'n and earth are full of his  
 ho - ly is our God. Heav'n and earth are full of his

Hosts, the Lord our God, Heav'n and earth are full of his

FORTE.

glo - ry and ma - jes - ty, heav'n and earth are full of his  
 glo - ry and ma - jes - ty. Heav'n and earth are

glo - ry and ma - jesty. Heav'n and

glo - ry, full of his glo - ry and ma - jesty.  
 full of his glo - ry and ma - jesty, ho - ly

the Lord of hosts,  
ho - ly is the Lord, ho - ly is the  
holy, &c.

the Lord of hosts, ho - ly, ho - ly, ho - ly is the  
Lord, ho - ly, ho - ly, ho - ly is the  
ho - ly is the

Lord, the Lord, the Lord our God.  
Lord, the Lord, the Lord our God, ho - ly, ho -  
Lord, the Lord, the Lord our God, holy

ho - ly, ho - ly ho - ly is the  
 ly, holy, ho - ly ho - ly is the  
 holy, ho - ly, &c.

Lord, the Lord our God, ho - ly, ho - ly.  
 Lord, the Lord our God, ho - ly, ho - ly.

## NO. 50.

## PSALM FIFTIETH. 10's &amp; 11's.

H.

TENOR.

SECOND TREBLE.

The God of glo - ry sends his summons forth, Calls the south  
 AIR. ALLEGRO. MAESTOSO.

ACCOMPANIMENT.

BASE

nations, and awakes the north; From east to west the sovereign orders

This system contains the first three staves of music. The top two staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

spread, Thro' distant worlds, and regions of the dead The trumpet sounds, hell

This system contains the next three staves of music. The lyrics continue below the vocal staves.

trembles, heaven rejoices; Lift up your heads, ye saints, with cheerful voices.

This system contains the final three staves of music on this page. The lyrics conclude below the vocal staves.

NO. 51.

ANTHEM,—FROM PSALM 42.

TENOR.

SECOND TREBLE.

AIR.

PIA. MOD.

Why art thou, &c.

CR.

down, O my soul, And why art thou dis - qui - et - ed with -

CR.

And why, &c.

FOR.

in me? And why art thou dis - qui - et - ed with - in me, And

FOR.

And why

And why art thou dis - qui - et - ed with

*SOLI. MOD. EXP.*

hope thou in God.

in me dis - qui - et - ed.

*MOD. EXP.*

*TUTTI. VIV.*

hope thou in God, For I shall yet praise him, for I shall yet

*SOLI.*

*TUTTI. VIV.*

hope thou in God.



hope, &c.

praise him, for I shall yet praise him. Hope thou in God

MOD.

For I shall yet praise him, yet praise him, who is the

VIV.

for I &c.

ADAGIO. PIA.

light of my countenance and my God, hope thou in God.

ADAGIO PIA.

SYN. MOD. LEGATO.

TENOR.  
SECOND TREBLE.

O bless - ed souls are they whose sins are

AIR. AFFET.  
ACCOMP.

P. CRES.

cover'd o'er, Di - vine - ly blest to whom the Lord Im -

- puts their guilt no more.

- 1 O blessed souls are they,  
Whose sins are cover'd o'er!  
Divinely blest, to whom the Lord  
Imputes their sins no more.
- 2 They mourn their follies past,  
And keep their hearts with care;  
Their lips and lives without deceit,  
Shall prove their faith sincere.
- 3 While I conceal'd my guilt,  
I felt the fest'ring wound:  
Till I confess'd my sins to thee,  
And ready pardon found.
- 4 Let sinners learn to pray,  
Let saints keep near the throne;  
Our help in times of deep distress,  
Is found in God alone.

## NO. 53.

## MADISON. 8's. Double.

S. B. Pond.

SYM.

33.

MADISON,—Continued.

TENOR.

SECOND TREBLE.

AIR.

ACCOMP.

To Je - sus the crown of my hope, My soul is in

haste to be gone, O bear me ye cherubim up, And

waft me a - way to his throne. My Saviour whom absent I

love, Whom not hav - ing seen I a - dore, Thy name is ex -

- alt - ed a - bove All glo - ry do - minion and pow'r.

- 1 To Jesus the crown of my hope,  
My soul is in haste to be gone;  
O bear me, ye cherubim, up,  
And waft me away to his throne.
- 2 My Saviour whom absent I love,  
Whom not having seen I adore;  
Whose name is exalted above  
All glory, dominion and pow'r;
- 3 Dissolve thou these bonds that detain  
My soul from her portion in thee;  
Oh strike off this adamant chain,  
And make me eternally free.
- 4 When that happy era begins,  
When array'd in thy glories I shine,  
Nor grieve any more by my sins,  
The bosom on which I recline;
- 5 O, then shall the veil be remov'd,  
And round me thy brightness be pour'd;  
I shall see him whom absent I lov'd,  
Whom not having seen I ador'd.—Cowper.\*

\* His last hymn, finished by another hand subsequent to his decease.

## NO. 54.

## ROME. H. M.

TENOR.

*Arranged from an ancient theme entitled the "Song of Simeon."*

Musical score for the first system. It features a Tenor vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piano part consists of two staves: the upper staff is labeled 'SECOND TREBLE' and the lower staff is labeled 'ACCOMP.'.

SECOND TREBLE.

ACCOMP.

AIR. The sparrow for her young, With pleasure seeks a nest,

Musical score for the second system, continuing the Tenor vocal line and piano accompaniment from the first system.

And wand'ring swallows long To find their wont-ed rest.

Musical score for the third system. The time signature changes to 3/2. It continues the Tenor vocal line and piano accompaniment.

My spirit faints With equal zeal, To rise and dwell, Among thy saints.

NO. 54.

PSALM 66. C. M.

TENOR.

*Arranged from an old melody of the Reformers.*

SECOND TREBLE.

AIR.

ACCOMP.

Now shall my solemn vows be paid To

that Al - mighty Pow'r, Who heard the long re -

- quests I made, In my dis - tress - ful hour.



TENOR.

SECOND TREBLE.

AIR. AFFET Christ had his sorrows when he shed  
And when his trembling followers fled,

ACCOMP.

His tears, Je - ru - sa - lem, for thee,  
In his dark hour of a - go - ny:

Christ had his sorrows: so must thou,  
Oh then like him sub - miss - ive bow,

\* Or 6 lines by omitting the last repeat.

Who treadst the path that Je - sus trod,  
A - dore the sove - reign ty of God.

## CHRIST'S EXAMPLE.

- 1 Christ had his sorrows : when he shed  
His tears, Jerusalem, for thee !  
And when his trembling followers fled,  
In his dark hour of agony.  
Christ had his sorrows : so must thou,  
Who treads the path that Jesus trod :  
Oh, then, like him submissive bow,  
Adore the sovereignty of God.
- 2 Christ had his joys : but they were not  
The joys the son of pleasure boasts ;  
Oh no ! 'twas when his spirit sought  
Thy will, thy glory, God of hosts !  
Christ had his joys : and so hath he  
Who feels the spirit in his heart—  
Who yields, O God, his all to thee,  
And loves thy name for what thou art.
- 3 Christ had his foes : the prince of hell  
With all his legions sought his death !  
See human hearts with malice swell,  
And murder feign affection's breath !  
Christ had his foes : and so, if thou  
Shalt with him walk and near him live,  
The cruel world will hate thee now,  
And thou shalt suffer—and forgive.
- 4 Christ had his friends : his eye could trace,  
Through the long train of coming years,  
The chosen children of his grace,  
The full reward of all his tears !  
Christ had his friends : and his are thine,  
If thou to him hast bowed the knee ;  
And where those ransomed millions shine  
Shall thy eternal mansion be.—*Christian Psalmist.*

## NO. 56.

## BLACKBURN. C. M. D.

H.

TENOR.

The first system of the musical score. It consists of four staves. The top staff is for the Tenor voice, with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The second staff is for the Second Treble, also with a treble clef, two flats, and 3/4 time. The third and fourth staves are for the piano accompaniment, with a grand staff (treble and bass clefs), two flats, and 3/4 time. The lyrics 'The Saviour calls, let ev'ry ear At -' are written below the second staff.

SECOND TREBLE.

AIR. DOLCE.

ACCOMP

The Saviour calls, let ev'ry ear At -

The second system of the musical score, continuing from the first. It features the same four staves (Tenor, Second Treble, and piano accompaniment). The lyrics '- tend the heav'nly sound, Ye doubting souls dis -' are written below the second staff.

- tend the heav'nly sound, Ye doubting souls dis -

The third system of the musical score, continuing from the second. It features the same four staves. The lyrics '- miss your fear, Hope smiles re - viving round;' are written below the second staff.

- miss your fear, Hope smiles re - viving round;

Here streams of

For every thirsty, longing heart,

Here streams of

bounty flow.

And life and health and bliss im - part, To

bounty flow.

ban - ish mortal woe.

3 Ye sinners, come, 'tis mercy's voice ;  
The gracious call obey :  
Mercy invites to heav'nly joys,  
And can you yet delay ?

4 Dear Saviour, draw reluctant hearts,  
To thee let sinners fly :  
And take the bliss thy love imparts,  
And drink and never die.

NO. 57.

PSALM 133. S. P. M.

TENOR.

SECOND TREBLE.

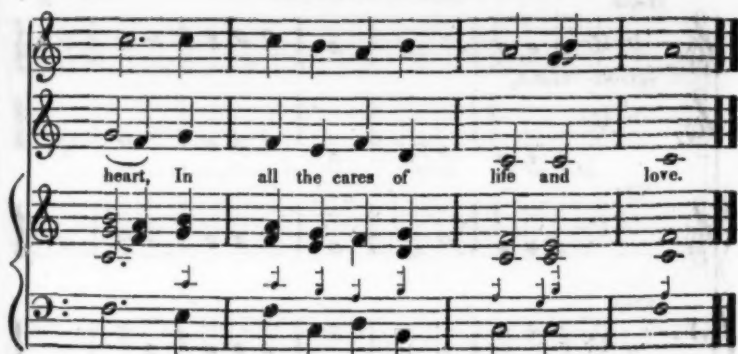
AIR.

ACCOMP.

How pleasant 'tis to see kin - dred and friends a -

- gree, Each in his proper station move;

And each ful - fil his part, With sym - pa - thiz - ing



## CHRISTIAN FRIENDSHIP.

- 1 How pleasant 'tis to see,  
 Kindred and friends agree,  
 Each in his proper station move :  
 And each fulfil his part,  
 With sympathizing heart,  
 In all the cares of life and love.
- 2 'Tis like the ointment shed  
 On Aaron's sacred head,  
 Divinely rich, divinely sweet :  
 The oil through all the room  
 Diffus'd a rich perfume,  
 Ran through his robes, and bless'd his feet.
- 3 Like fruitful show'rs of rain  
 That water all the plain,  
 Descending from the neighb'ring hills :  
 Such streams of pleasure roll,  
 To every friendly soul,  
 Where love like heav'nly dew distils.

NO. 58.

UNION. S. M.

H.

TENOR.

SECOND TREBLE.

AIR.

BASE.

Blest be the tie that binds Our hearts in Christian love,

The fellow - ship of Christian minds Is like to

that a - bove, Is like to that a - bove.



NO. 59. BEFORE THE ROSY DAWN, A QUARTETTE.

S. B. Pond.

ANDANTINO.

SYM.

Be - fore the ro - sy dawn of day To

thee my God I'll sing, To thee my God I'll

AIR.

This system contains five staves. The first four are vocal parts: **SING. SECOND TREBLE.**, **TENOR.**, and **BASE.**, each ending with a fermata and the letter 'A'. The fifth staff is for the **SYM.** (Symphony), consisting of a grand staff with treble and bass clefs, showing a piano accompaniment with chords and moving lines.

This system contains five staves. The first four are vocal parts with lyrics: **wake my soft and tune - ful lyre, awake, a -**. The fifth staff is for the **SYM.** (Symphony), featuring a grand staff with treble and bass clefs, showing a piano accompaniment with chords and moving lines.

Wake each charm - ing string

Wake each charm - ing string

Wake each charm - ing string

Wake each charm - ing string

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics "wake each charm - ing string". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

SOLO.

A - - wake and let thy

FZ. FZ.

The second system begins with a "SOLO." marking. It features a single vocal staff with the lyrics "A - - wake and let thy". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The system concludes with two "FZ." (Forte) markings on the piano accompaniment staves.

flow

pp.

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with the word 'flow' and continues with a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, starting with a piano (pp.) dynamic marking. It features a simple harmonic accompaniment with dotted rhythms.

ing strain

ppp.

This system contains the next two staves. The top staff continues the melody, with the words 'ing strain' appearing. The bottom staff continues the piano accompaniment, marked with a pianissimo (ppp.) dynamic. The system concludes with a fermata over the final chord.

Glide through the midnight air, While high amidst her

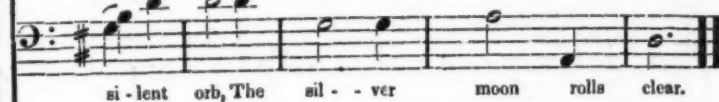
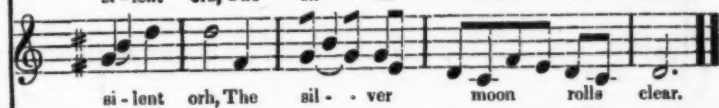
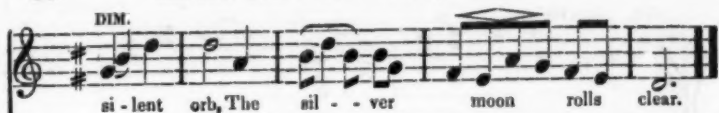
Glide through the midnight air, While high amidst her

Glide through the midnight air, While high amidst her

Glide through the midnight air, While high amidst her

This system contains four staves of music. The top three staves are vocal parts (soprano, alto, and tenor) in treble clef, all with the same lyrics: 'Glide through the midnight air, While high amidst her'. The bottom staff is the piano accompaniment in bass clef, providing a harmonic foundation for the vocal lines. The system ends with a fermata over the final measure.

DIM.



SYM. LEGATO.

LENTO.  
TENOR.

SECOND TREBLE.

AIR.

For - give my fol - ly, O Lord most

ACCOMPANIMENT.

BASE.

PIA.

For thee I languish, Pi - ty my anguish, Nor

PIA.

let my sighing be vain, nor let my sighing be vain

SYM.



TENOR.

SECOND TREBLE.

AIR.

Now let our voic - es join To form a sa - cred song; Ye

pil - grims in Je - ho - vah's ways, with mu - sic pass a - long.

2 There flowers of paradise  
In rich profusion spring;  
The Sun of glory gilds the path  
And dear companions sing.

3 There Salem's golden spires  
In beauteous prospect rise;  
And brighter crowns than mortals wear,  
Which sparkle through the skies.

4 All honor to his name  
Who marks the shining way;  
To him who leads the wand'ers on,  
To realms of endless day.

TENOR.

SECOND TREBLE.

Lord what a heav'n of saving grace shines in the

AIR.

ACCOMP.

beauties of thy face And lights our pas - sions

to a flame, Oh how we love thy charming name.

TENOR.

SECOND TREBLE.

AIR.

ACCOMP.

BASE.

Halle - lujah,

Halle - lujah,

Halle - lujah,

Halle - lujah,

We thank thee

We thank thee

We

Halle - lu ; jah,

Halle - lujah,

halle - lujah, halle - lujah, We

halle - lujah, halle - lujah,

thank thee O Lo - - - - - rd, We

halle - lujah, halle - lujah,

praise thy great name,

We

praise thy great name, We

hal-le - lu-jah We

praise thy great name.

praise thy great name,

We

praise thy great name, We

hal-le - lu-jah We praise thy great name.

Halleluyah, Halle - luyah,  
 Halleluyah, Halle - luyah, We praise thee O  
 bless thee, We thank thee, We praise thee O  
 halleluyah, halle - luyah,

halleluyah, halleluyah,  
 Lord, We praise thee O Lord, We bless and praise thy  
 Lord, We praise thee O Lord, We bless and praise thy  
 halleluyah, halleluyah,

halleluyah, for - ev - er, ever - more, A - men, A - men.  
 halleluyah, for - ev - er, ever - more, A - men, A - men.  
 halleluyah, for - ev - er, ever - more, A - men, A - men.  
 halle - luyah, forev - er, evermore.

NO. 64.  
TENOR.

FRANKLIN. C. M.

S. B. Pond.

SECOND TREBLE.

'Tis by thy strength the moun - tains stand God of e -

AIR.

ACCOMP.

PIA.

ter - nal love The sea grows calm at thy com -

AIR.

ACCOMP.

PIA.

CRES.

DIM.

mand and tem - pests cease to roar.

CRES.

DIM.

NO. 65.  
TENOR.

ST. ALBANS. L. M.

*Novello.*

SECOND FIDDLE.

AIR.

ACCOMP.

Oh that I could for ev - er dwell de - lighted

at the Saviour's feet, Be - hold the form I

love so well, and all his ten - der words re - peat,



## NO. 66.

## PSALM FOURTY-SIX. L. M.

TENOR

H.

SECOND TREBLE.

AIR.

There is a river pure and bright, Whose

This system contains the first line of music. It features a Tenor part (treble clef), a Second Treble part (treble clef), and a Piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics 'There is a river pure and bright, Whose' are written below the vocal parts.

streams make glad the heav'nly plains, Where in e -

This system continues the musical score. The lyrics 'streams make glad the heav'nly plains, Where in e -' are written below the vocal parts.

- ter - ni - ty of light, The ci - ty of our

This system concludes the musical score on this page. The lyrics '- ter - ni - ty of light, The ci - ty of our' are written below the vocal parts.



God re - mains, The city of our God re - mains.

1 THERE is a river pure and bright,  
Whose streams make glad the heav'nly plains,  
Where, in eternity of light  
The city of our God remains.

2 Built by the word of his command,  
With his unclouded presence blest,  
Firm as his throne the bulwarks stand:  
There is our home, our hope, our rest.

3 Thither let fervent faith aspire,  
Our treasure and our heart be there;  
O for a seraph's wing of fire!  
No—for the mightier wings of prayer!

4 Now, though the earth's foundations rock,  
And mountains down the gulph be hurl'd;  
His people smile amid the shock,  
They look beyond this transient world.

## NO. 67.

## TRANQUILITY. L. M.

*English Melody.*

TENOR.

SECOND TREBLE.

AIR.

Lord in the tem - ple of thy grace, We feel

ACCOMP.

BASE.

presence and a - dore, We gaze up - on thy

This musical system consists of four staves. The top two staves are for the vocal melody, with the lyrics 'presence and a - dore, We gaze up - on thy' written below them. The bottom two staves are for the piano accompaniment, featuring chords and arpeggiated figures.

love - ly face, And learn the wonders of thy pow'r.

This musical system also consists of four staves. The top two staves continue the vocal melody with the lyrics 'love - ly face, And learn the wonders of thy pow'r.' The bottom two staves continue the piano accompaniment.

2 And while our various wants we mourn,  
And lift to heav'n the tearful eye;  
Our prayers bring down a quick return  
Of blessings from the boundless sky.

3 And when with inward strife we groan,  
Here we receive some cheering word:  
And gird the gospel armor on  
To fight the battles of the Lord.

4 Or if the fainting spirit lies  
Burden'd by sin and fill'd with fear,  
The sun of righteousness will rise,  
With healing beams the soul to cheer.

5 Father, my heart would still abide,  
Within thy temple, near thy side;  
But if my feet must hence depart,  
Still keep thy dwelling in my heart.

## NO. 68.

## INSTALLATION ANTHEM.

*Arranged from a MS. of S. B. Pond.*

SYN. PIA.

TENOR.

SECOND TREBLE.

How beautiful up - on the mountains, How beautiful up -

ACCOMP.

How beautiful, &c.

- on the mountains, Are the feet of him that

pub - lish - eth sal - vation; That saith un - to

SYM.

This system contains the first musical phrase. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are "pub - lish - eth sal - vation; That saith un - to". The piano part includes a section labeled "SYM." (Symphony).

Zi - on thy God reigneth, thy God reign - eth.

This system continues the musical phrase. The vocal melody and piano accompaniment are shown. The lyrics are "Zi - on thy God reigneth, thy God reign - eth.".

FINAL CODA.

A - men, A - men. Thy watchmen shall lift up their

This system concludes the anthem with a "FINAL CODA." section. The lyrics are "A - men, A - men. Thy watchmen shall lift up their". The musical notation includes a final cadence.

voice, with the voice to - - gether shall they sing, with the

to - - gether shall they  
voice to - - gether shall they si - -  
together &c.

- ng, with the voice to - - gether shall they sing.

FLUTE.

SYM.

Flute and Symphonies part of the musical score. The Flute part is in treble clef with a key signature of one flat and a 3/4 time signature. The Symphonies part is in bass clef with the same key signature and time signature. The music consists of several measures of chords and single notes.

Voice and Symphonies part of the musical score. The voices are in treble and bass clefs with a key signature of one flat. The symphonies are in bass clef. The lyrics are: "break forth in - to joy, break forth" and "Break forth in - to joy, break forth in - to joy, break &c."

Voice and Symphonies part of the musical score. The voices are in treble and bass clefs with a key signature of one flat. The symphonies are in bass clef. The lyrics are: "in - to joy, Break forth, break forth." and "sing to - - gether, sing to - - gether, ye waste places of Je -"

Break fo - - -

ru - sa - lem, break fo - ye waste pla - - - ces

Ye waste pla - - - ces

- - rth Je - - - ru - sa - lem for the Lord has

of - - - rth Je - - ru - sa - lem, for the Lord hath in-to joy,

of - - - Je - - - ru - sa - lem, for the Lord hath

com - fort - ed his peo - ple, ye waste

com - fort - ed his peo - ple, break fo - - - ye waste

com - fort - ed his peo - ple, break fo - - -



pla - ces of Je - ru - sa - lem

pla - ces rth in - to joy, ru - sa - lem

rth in - to joy,

for the Lord hath comfort - ed his peo - ple, hath

for the Lord hath comfort - ed his peo - ple, hath

for the Lord hath comfort - ed his peo - ple, hath

com - fort - ed his peo - ple.

com - fort - ed his peo - ple.

com - fort - ed his peo - ple.

com - fort - ed his peo - ple.

## NO. 69.

## MEDITATION, C. M.

*For the Miscellany.*

TENOR.

SECOND TREBLE.

AIR.

ACCOMP.

Come let us lift our joyful eyes to heav'nly

courts a - - bove, And smile to see our Father dwell U -

PIA.

pon a throne of love, Up - pon a throne of love.

CRES.

This is the day the Lord hath made, He calls the

The first system of the musical score for 'Bolton, C. M.' It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'This is the day the Lord hath made, He calls the' are written below the vocal staves.

hours his own; Let heav'n re-joice, let earth be glad,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'hours his own; Let heav'n re-joice, let earth be glad,' are written below the vocal staves.

And praise sur-round the throne, And praise sur-round the throne.

The third system of the musical score. It concludes the piece. The lyrics 'And praise sur-round the throne, And praise sur-round the throne.' are written below the vocal staves.

## NO. 71.

## HUNDRETH PSALM.

TENOR.

H.

SECOND TREBLE.

AIR. VIVACE.

ACCOMP.

Before Je - hovah's Awful throne, Ye nations

bow with sacred joy; Know that the Lord is

God a - lone, He can cre - ate and he de-

\* This piece has some what the character of a Rondeau. The subject was first suggested to the mind of the Composer by a single phrase in the first line of Denmark.

stroy, He can cre - ate and he de - stroy.

This system contains the first four staves of music. The first two staves are vocal parts (soprano and alto) in G-flat major, with a key signature of two flats. The third and fourth staves are piano accompaniment. The lyrics 'stroy, He can cre - ate and he de - stroy.' are written below the vocal staves.

His sovereign power with - out our

This system contains the next four staves of music. The vocal parts continue with the lyrics 'His sovereign power with - out our'. The piano accompaniment provides harmonic support.

aid, Made us of clay and form'd us men,

This system contains the final four staves of music on this page. The vocal parts conclude with the lyrics 'aid, Made us of clay and form'd us men,'. The piano accompaniment continues with the same harmonic structure.

And when, &c.

And when like wan - d'ring sheep we stra -

And when like wan - d'ring sheep we

sheep we stray'd

This system contains the first four staves of music. The first staff is a vocal line with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest followed by four eighth notes. The second staff is another vocal line with the same key signature and time signature, starting with a half note followed by eighth notes. The third staff is a piano accompaniment line with a key signature of two flats and a common time signature, featuring chords and eighth notes. The fourth staff is a bass line with a key signature of two flats and a common time signature, starting with a half note followed by eighth notes. The lyrics are distributed across the staves: 'And when, &c.' under the first staff, 'And when like wan - d'ring sheep we stra -' under the second, 'And when like wan - d'ring sheep we' under the third, and 'sheep we stray'd' under the fourth.

y'd, He brought us to his fold again.

This system contains the next four staves of music. The first staff is a vocal line with a key signature of two flats and a common time signature, starting with a half note followed by eighth notes. The second staff is another vocal line with the same key signature and time signature, starting with a half note followed by eighth notes. The third staff is a piano accompaniment line with a key signature of two flats and a common time signature, featuring chords and eighth notes. The fourth staff is a bass line with a key signature of two flats and a common time signature, starting with a half note followed by eighth notes. The lyrics are distributed across the staves: 'y'd, He brought us to his fold again.' under the second staff.

We are his people

This system contains the final four staves of music. The first staff is a vocal line with a key signature of two flats and a common time signature, starting with a half note followed by eighth notes. The second staff is another vocal line with the same key signature and time signature, starting with a half note followed by eighth notes. The third staff is a piano accompaniment line with a key signature of two flats and a common time signature, featuring chords and eighth notes. The fourth staff is a bass line with a key signature of two flats and a common time signature, starting with a half note followed by eighth notes. The lyrics are distributed across the staves: 'We are his people' under the second staff.

we his care, Our souls and all our mortal

frame: What lasting honors shall we rear  
CRES.

Almighty Maker to thy name.  
DIM.



First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The first vocal staff has a fermata over the first measure. The second vocal staff has a fermata over the first measure. The piano accompaniment begins with a single note in the right hand and a chord in the left hand. The lyrics "We'll crowd thy gates with" are written below the vocal staves. A dynamic marking of *f* (forte) is placed above the first vocal staff.

*f*

We'll crowd thy gates with

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature remains B-flat major. The lyrics "thankful songs, High as the heav'ns our voi - ces" are written below the vocal staves. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand.

thankful songs, High as the heav'ns our voi - ces

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature remains B-flat major. The lyrics "raise : And earth with her ten" are written below the vocal staves. The piano accompaniment features a more active melodic line in the right hand. Dynamic markings of *FF* (fortissimo) are placed above the first vocal staff and below the first piano staff.

*FF*

raise : And earth with her ten

*FF*

thous - - - and tongues, Shall fill thy courts with

This system contains the first four staves of music. The first two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, also in two flats. The lyrics 'thous - - - and tongues, Shall fill thy courts with' are positioned below the second staff.

with sounding praise.

This system contains the next four staves of music. The vocal parts continue on the first two staves, and the piano accompaniment continues on the third and fourth staves. The lyrics 'with sounding praise.' are positioned below the second staff.

Wide as the world is thy com - mand,

This system contains the final four staves of music on this page. The vocal parts continue on the first two staves, and the piano accompaniment continues on the third and fourth staves. The lyrics 'Wide as the world is thy com - mand,' are positioned below the second staff.

Vast as e - ter - ni - ty thy love;

This system contains the first four measures of the musical score. It features a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "Vast as e - ter - ni - ty thy love;" are written below the vocal line. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The piano part features chords and moving lines in both hands.

Firm as a rock his

This system contains the next four measures of the musical score. The vocal line continues with the lyrics "Firm as a rock his". The piano accompaniment continues with chords and moving lines in both hands.

truth must stand, When rolling years shall cease to move;

This system contains the final four measures of the musical score. The vocal line concludes with the lyrics "truth must stand, When rolling years shall cease to move;". The piano accompaniment concludes with chords and moving lines in both hands.

When roll - ing years shall cease to move.

Before Jehovah's awful throne,  
 Ye nations bow with sacred joy ;  
 Know that the Lord is God alone ;  
 He can create, and he destroy.

His sovereign power without our aid,  
 Made us of clay, and form'd us men ;  
 And when like wand'ring sheep we stray'd,  
 He brought us to his fold again.

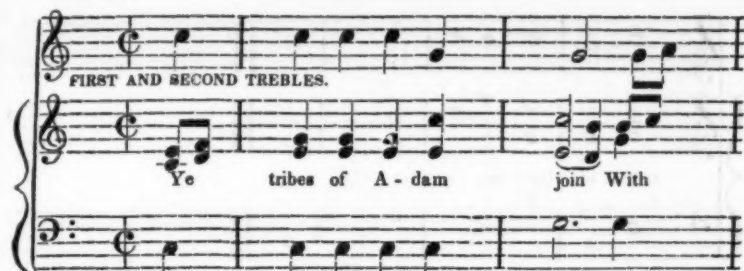
We are his people, we his care,  
 Our souls and all our mortal frame :  
 What lasting honors shall we rear,  
 Almighty Maker, to thy name.

We'll crowd thy gates with thankful songs,  
 High as the heav'ns our voices raise :  
 And earth with her ten thousand tongues,  
 Shall fill thy courts with sounding praise.

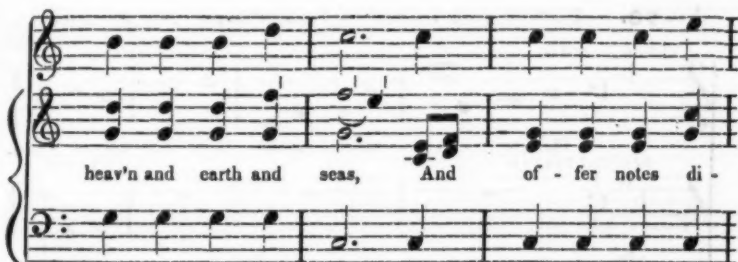
Wide as the world is thy command,  
 Vast as eternity thy love ;  
 Firm as a rock thy truth shall stand,  
 When rolling years shall cease to move.

FIRST AND SECOND TREBLES.

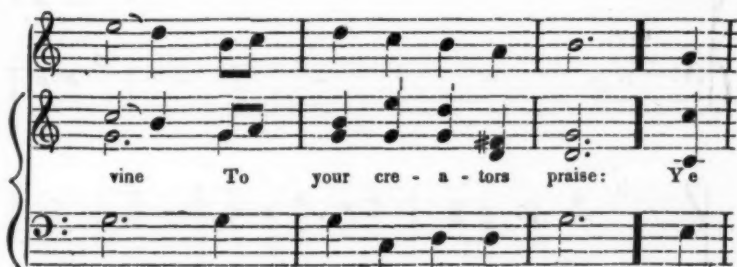
Ye tribes of A - dam join With



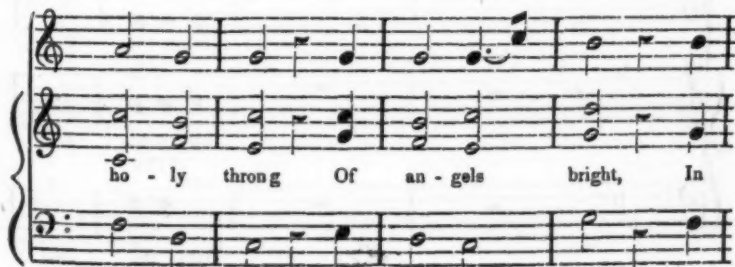
heav'n and earth and seas, And of - fer notes di -



vine To your cre - a - tors praise: Ye



ho - ly thron Of an - gels bright, In



worlds of light be - gin the song.

NO. 73. HAPPY THE LAND. A SERIOUS GLEE. *New Arrangement.* (H.)

TENOR. SOLO.  
Happy the land where lives and reigns Th'en-  
TUTTL.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the

SECOND TREBLE.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the

AIR.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the

BASS.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the  
TUTTL.  
Happy the

2 voices.  
light - en'd love of li - ber - ty,  
TUTTL.  
Happy the land  
TUTTL.  
Happy the land  
TUTTL.  
Happy the land  
TUTTL.  
Happy the land

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has one flat (B-flat). The lyrics are: "Hap - py the land, Hap py the land, Hap - py the land, Hap - py the land,".

Second system of the musical score, marked "TUTTI." It consists of four staves. The lyrics are: "land where lives and reigns where lives and reigns Th'enlighten'd where lives and reigns Th'enlighten'd where lives and reigns".

Third system of the musical score. It consists of four staves. The lyrics are: "Th'enlight'n'd love of li - ber - love of lib - er - love of lib - er - Th'enlight'n'd love of li - ber -".



ty, Th'en - light'ned love of li - ber -

ty, Th'en - light'ned love of li - ber -

ty, Th'en - light' - - ned love of li - ber -

ty, Th'en - light'ned love of li - ber -

ty, DIM. Where ty - - ran - - ny dis - solves her

ty, Where ty - - ran - - ny dis - solves her

ty, DIM. Where ty - - ran - - ny dis - solves her

ty, DIM. Where ty - - ran - - ny dis - solves her

SOLO. happy the land, CRES.

chains, Where ty - ran - ny dis - solves her

chains, Where ty - ran - ny dis - solves her

CRES.

2. Happy th  
With c  
Where se  
And in

TWO VOICES.

TUTTI.

hap - py the land, And bids th'ex - ulting, and bids th'ex -  
chains And bids th'ex - ulting And bids th'ex -  
chains, And bids th'ex - ulting and bids th'ex -

ulting And bids th'ex - ult - - ing race be free.  
ulting And bids th'ex - ult - - ing race be free.  
ulting And bids th'ex - ult - - ing race be free.

2. Happy the land where virtue dwells ;  
With cheerful enterprise and health,  
Where science all her lore reveals  
And industry her stores of wealth.

3. Happy the land where from above  
The rays of heavenly truth descend ;  
Where Israel's God his strength shall  
prove,  
And still the righteous cause defend.

Re - joice in the Lord Be - lieve in his

This system contains the first four measures of the piece. It features a vocal melody in the upper right staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics 'Re - joice in the Lord Be - lieve in his' are written below the vocal staff.

word Con - fide in his mer - cy and grace,

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'word Con - fide in his mer - cy and grace,'. The piano accompaniment provides harmonic support. The notation includes various note values and rests.

His throne shall en - dure, His prom - ise is

This system contains measures 9 through 12. The vocal melody concludes with the lyrics 'His throne shall en - dure, His prom - ise is'. The piano accompaniment ends with a final chord. The system concludes the piece.

sure, In him shall the right - eous have peace.

Rejoice in the Lord,  
 Believe in his word,  
 Confide in his mercy and grace;  
 His throne shall endure,  
 His promise is sure,  
 In him shall the righteous have peace.

Thrice happy are they,  
 Who his precepts obey,  
 Who delight in the law of their God;  
 Their joys shall increase,  
 And their trials shall cease,  
 As they enter the heav'nly abode.

What scenes will arise,  
 As they pass through the skies,  
 What rapture their bosoms will fill,  
 As their harps they employ,  
 In the fulness of joy,  
 On the height of some heavenly hill!

Rejoice in the Lord,  
 Believe in his word,  
 Confide in his mercy and grace,  
 His throne shall endure  
 His promise is sure,  
 In him shall the righteous have peace.—*S. Songs.*

NO. 75.

SANDFORD. H. M.

*Union Minstrel. By permission.*

The Sabbath school I love, I love the sa - cred  
 Its moments I im - prove To learn the heav'nly

This system contains the first four staves of the musical score. It features a treble and bass staff for the vocal parts and a grand staff (treble and bass) for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5.

day, way, The way the truth, the life I see, Are

This system contains the next four staves. The vocal melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

all in Christ who died for me.

This system contains the final four staves of the piece. The vocal melody concludes with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

*Arranged from Haydn.*

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "The hour of my de - parture come I hear the".

The second system continues the melody and accompaniment. It includes the lyrics: "voice that calls me home, Now, O my God, let". A "CRES." (crescendo) marking is placed above the vocal staff.

The third system concludes the piece. It includes the lyrics: "trou - ble cease, And let thy ser - vant - die in peace." A "DIM." (diminuendo) marking is placed above the piano staff.

Oh, where shall rest be found? Rest for the weary soul,

ACCOMP.

This system contains the first four staves of the musical score. The first two staves are for the vocal parts, and the next two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

'Twere vain the ocean depths to sound Or pierce to

This system contains the next four staves of the musical score. The lyrics continue below the vocal staves.

ei - ther pole. Or pierce to ei - ther pole.

This system contains the final four staves of the musical score. The lyrics conclude below the vocal staves.



My soul be on thy guard, Ten thousand foes are nigh,

The first system of the musical score for 'Luther. S. M.' consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics 'My soul be on thy guard, Ten thousand foes are nigh,' are written below the vocal staves.

The hosts of hell are press - ing hard to

The second system of the musical score continues the melody and accompaniment. The lyrics 'The hosts of hell are press - ing hard to' are written below the vocal staves.

draw thee from the sky. To draw thee from the sky

The third system of the musical score concludes the piece. The lyrics 'draw thee from the sky. To draw thee from the sky' are written below the vocal staves.

NO. 79.

HOLWELL. L. M.

*Arranged from a M. S. of S. B. Pond.*

First system of musical notation. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Come gracious Lord de - scend and dwell, By".

Second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "Faith and love in every heart, That we may".

Third system of musical notation. It concludes the piece. The lyrics are: "know and taste and feel The joys thy pre - sence can in-".

part, The joys thy pres - ence can im - part.

This musical score is for the hymn 'HOLWELL'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'part, The joys thy pres - ence can im - part.'

## NO. 80.

## SIDON. C. M.

*S. Mather.*

Mighty Re - deemer set me free From all the bonds of sin,

This musical score is for the hymn 'SIDON'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The lyrics are: 'Mighty Re - deemer set me free From all the bonds of sin,'.

O make my soul a - live to thee And cleanse my heart with - in.

This is the continuation of the musical score for the hymn 'SIDON'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The lyrics are: 'O make my soul a - live to thee And cleanse my heart with - in.'.

Why that look of sad - ness? Why that downcast eye?

This system contains the first three staves of the musical score. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Can no thought of gladness lift thy soul on high?

This system contains the next three staves of the musical score. The notation and layout are consistent with the first system, featuring vocal staves and piano accompaniment with the lyrics written in between.

O thou heir of hea - ven, Think of Je - sus, love,

This system contains the final three staves of the musical score on this page. It follows the same format as the previous systems, with vocal and piano parts and lyrics.

While to thee is giv - en All his grace to prove.

The musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

1 Why that look of sadness ?  
 Why that downcast eye ?  
 Can no thought of gladness  
 Lift thy soul on high ?  
 O thou heir of heaven,  
 Think of Jesus' love,  
 While to thee is given,  
 All his grace to prove.

2 Is thy burden'd spirit  
 Agoniz'd for sin  
 Think of Jesus' merit ;  
 He can make thee clean :  
 Think of Calv'ry's mountain  
 Where his blood was spilt ;  
 In that precious fountain,  
 Wash away thy guilt.

3 Is thy spirit drooping ?  
 Is the tempter near ?  
 Still in Jesus hoping,  
 What hast thou to fear ?  
 Set the prize before thee,  
 Gird thy armour on :  
 Heir of grace and glory,  
 Struggle for thy crown.—S. Songs.

Earth's stormy night will soon be o'er, The raging

This system contains the first four staves of the musical score. It features a vocal melody in the upper two staves and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics 'Earth's stormy night will soon be o'er, The raging' are written below the vocal staves.

wind shall cease, The Christian's bark will reach the shore

This system contains the next four staves of the musical score. The vocal melody continues in the upper staves, and the piano accompaniment continues in the lower staves. The lyrics 'wind shall cease, The Christian's bark will reach the shore' are written below the vocal staves.

Of heav'n's e - ter - nal peace, Of heav'n's e - ter - nal peace.

This system contains the final four staves of the musical score. The vocal melody concludes in the upper staves, and the piano accompaniment concludes in the lower staves. The lyrics 'Of heav'n's e - ter - nal peace, Of heav'n's e - ter - nal peace.' are written below the vocal staves.

I'll praise my Ma - ker with my breath, And when my

The first system of the musical score, measures 1-3. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 3/2. The lyrics are: "I'll praise my Ma - ker with my breath, And when my".

voice is lost in death Praise shall em - ploy my nobler powers,

The second system of the musical score, measures 4-6. The vocal melody continues, and the piano accompaniment provides harmonic support. The lyrics are: "voice is lost in death Praise shall em - ploy my nobler powers,".

My days of praise shall ne'er be past, While life and

The third system of the musical score, measures 7-9. The vocal melody concludes with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are: "My days of praise shall ne'er be past, While life and".



thought and being last Or im-mor-tal-i-ty en-

dures, Or im-mor-tal-i-ty en-dures.

## NO. 84.

HOSANNA. C. M. D.—*Response and Chorus.*

ADULTS.

Ho-sannas were by children sung When Jesus was on

ADULTS.

Ho-sannas were by children sung When Jesus was on

earth,  
CHILDREN.

Then surely we are not too young To sound his praises.  
CHILDREN.

on earth,

This system contains four staves. The first staff is a single treble clef with a key signature of one sharp (F#). The second staff is also a single treble clef with a key signature of one sharp. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by three measures of whole notes. The second staff has a whole rest followed by a half note, then a quarter note, and then a half note. The third and fourth staves have a whole rest followed by a half note, then a quarter note, and then a half note.

## CHORUS TUTTI.

forth, The Lord is great, the Lord is good, He feeds us from his  
CHORUS TUTTI.

This system contains four staves. The first staff is a single treble clef with a key signature of one sharp. The second staff is also a single treble clef with a key signature of one sharp. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by a half note, then a quarter note, and then a half note. The second staff has a whole rest followed by a half note, then a quarter note, and then a half note. The third and fourth staves have a whole rest followed by a half note, then a quarter note, and then a half note.

store, With earth - ly and with heav'nly food, We'll praise him

This system contains four staves. The first staff is a single treble clef with a key signature of one sharp. The second staff is also a single treble clef with a key signature of one sharp. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by a half note, then a quarter note, and then a half note. The second staff has a whole rest followed by a half note, then a quarter note, and then a half note. The third and fourth staves have a whole rest followed by a half note, then a quarter note, and then a half note.

CODA

evermore,      Ho - san - nas to his name, Ho - sannas to his name.

2 And when to him young children came,  
 He took them in his arms ;  
 He bless'd them in his Father's name,  
 And spoke with heav'nly charms :  
 We thank him for his gracious word,  
 We thank him for his love,  
 We'll sing the praises of our Lord,  
 Who reigns in heav'n above.

3 Before he left this world of woe,  
 On Calvary he died ;  
 His blood for us did freely flow,  
 Forth from his wounded side ;  
 O, then we'll magnify his name,  
 Who groan'd and died for us ;  
 We'll worship the atoning Lamb,  
 And kneel before his cross.

4 He rose again and walk'd abroad,  
 And many saw his face :  
 They call'd him the Incarnate God,  
 Redeemer of our race :  
 He rose and he ascended high ;  
 We'll bow to his command ;  
 His glories fill the earth and sky,  
 He sits at God's right hand.

My soul re - peat his praise, Whose mercies

The first system of the musical score for 'Winslow S. M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics 'My soul re - peat his praise, Whose mercies' are written below the vocal staves.

are so great, Whose an ger is so

The second system of the musical score continues the melody and accompaniment. The lyrics 'are so great, Whose an ger is so' are written below the vocal staves.

slow to rise, So rea - dy to a - - bate.

The third system of the musical score concludes the piece. The lyrics 'slow to rise, So rea - dy to a - - bate.' are written below the vocal staves. The system ends with a double bar line.

Lord let my pray'r like in - cense rise, And

This system contains the first four staves of the musical score. The top two staves are for the vocal melody in treble clef, and the bottom two are for the piano accompaniment in treble and bass clefs. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics 'Lord let my pray'r like in - cense rise, And' are written below the vocal staff.

when I lift my hands to thee, As in the evening

This system contains the next four staves of the musical score. The vocal melody continues on the top two staves, and the piano accompaniment continues on the bottom two staves. The lyrics 'when I lift my hands to thee, As in the evening' are written below the vocal staff.

sa - cri - fice, Look down from heav'n well pleas'd on me.

This system contains the final four staves of the musical score. The vocal melody concludes on the top two staves, and the piano accompaniment concludes on the bottom two staves. The lyrics 'sa - cri - fice, Look down from heav'n well pleas'd on me.' are written below the vocal staff.

First system of the musical score. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Bright Source of ever - - lasting love! To thee our".

Second system of the musical score. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "souls we raise; And to thy sovereign bounty rear A mon - u -".

Third system of the musical score. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "- ment of praise, A mon - ument of praise."

How firm a foun - da - tion ye saints of the Lord, Is laid for your

faith in his excellent word; What more could his mercy and

goodness have said, To those who for refuge to Jesus have fled.



Let Zion's watchmen all a - wake, And feel th'a -

- larm they give; Oh let them from the mouth of

Their solemn charge re - ceive,  
God, Oh let them from the

Their solemn charge re - ceive.

89.

## ARABIA,—Continued.

mouth of God, their so - lemn charge re - ceive.

NO. 90.

## ATLANTIC. C. M. D.

*K—lf.*

When o'er the mighty deep we rode, By winds and storms assail'd, We

call'd up - on the ocean's God, Whose mer - cies ne - ver fail'd,

The winds o - bey'd thy will,  
The winds o - bey'd thy will; The  
The raging tempest heard thy voice.

This musical system consists of four staves. The top two staves are for the vocal melody, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in a major mode and features a mix of eighth and sixteenth notes.

el - e - ments with - held their noise, And all the floods were still.

This musical system continues the piece with four staves. It follows the same instrumental arrangement as the first system. The lyrics are placed between the vocal and piano staves. The music concludes this system with a double bar line.

With joy we hail'd the distant shore,  
And safe the vessel moor'd:  
With grateful hearts, that happy hour,  
We prais'd the ocean's Lord.

Thus, while o'er floods and seas we roam,  
Thy goodness still we see;  
Though distant from our native home,  
We are not far from thee.

And when life's voyages are past,  
And we are call'd to die;  
Oh may we see thy face at last,  
In realms beyond the sky.

Then as we join th' ethereal bands  
Beyond the swelling wave;  
We'll praise thee with uplifted hands,  
And sing thy pow'r to save.

NO. 91.

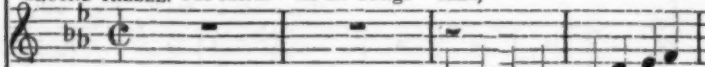
A CHORUS.

*Dr. Arnold.*

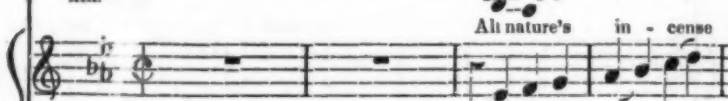
TENOR.



SECOND TREBLE. One chorus let all beings raise,



AIR.



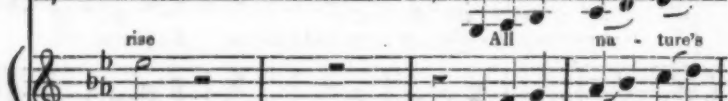
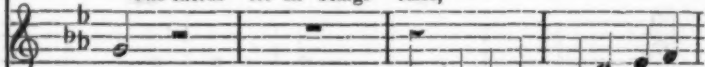
BASE.



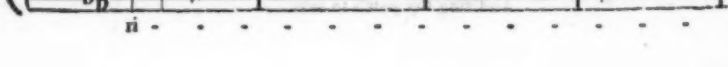
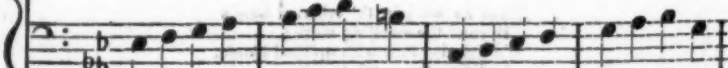
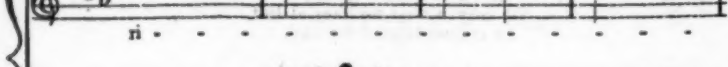
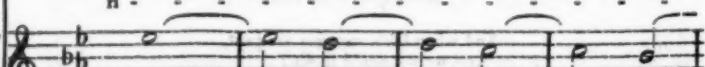
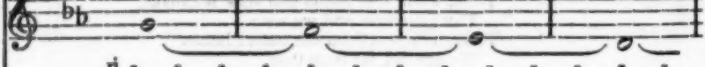
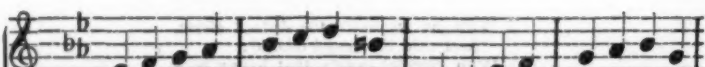
One chorus let all beings raise,



One chorus let all beings raise,



One chorus let all beings raise,



91.

## CHORUS,—Continued.

so To  
 so All nature's incense rise, All nature's incense rise, To  
 so All nature's incense rise, All nature's incense rise, To  
 so, To

thee whose tem - ple is all space, Whose al - tar  
 thee whose tem - ple is all space, Whose al - tar  
 thee whose tem - ple is all space, Whose al - tar  
 thee whose tem - ple is all space, Whose al - tar

earth, seas, skies, All be - ings raise, all nature's

earth, seas, skies, One chorus let all be - ings raise, All nature's

earth and skies,

earth and ski - - - - - es,

in - cense rise. One chorus let all beings raise,

in - cense rise. One chorus let all beings raise,

All nature's

earth and skies, All nature's

One chorus let all beings raise,

One chorus let all beings raise,

in - cense rise, All nature's

in - cense rise, All nature's

91.

## CHORUS,—Continued.

ri - - - -

ri - - - -

in - cense ri - - - -

in - cense rise. To thee whose temple is all space, Whose altar

se. One cho - rus let all

se. One cho - rus let all

earth, seas, skies One cho - rus let all

be - ings raise One cho - rus let all be - ings raise.

be - ings raise One cho - rus let all be - ings raise.

be - ings raise One cho - rus let all be - ings raise.

be - ings raise One cho - rus let all be - ings raise.



One cho - rus let all be -

One cho - rus let all be -

One cho - rus let all be -

ings rai - se, All na - ture's

ings rai - se, All na - ture's

ings rai - se, All na - ture's

ings rai - se, All na - ture's

in - cense ri - - - se.

in - cense ri - - - se.

in - cense ri - - - se.

in - cense ri - - - se.

This is a fair specimen of the style which prevailed in England 40 years ago. It may serve as a good exercise for singers who have long breath, and great compass of voice.

